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Volume 17 • Issue 01 • April 2021

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16

Anniversary

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Photography
Awards
2021

Interview

Gunjan Patro

Profile

Yasser Alaa Mobarak

Tutorial

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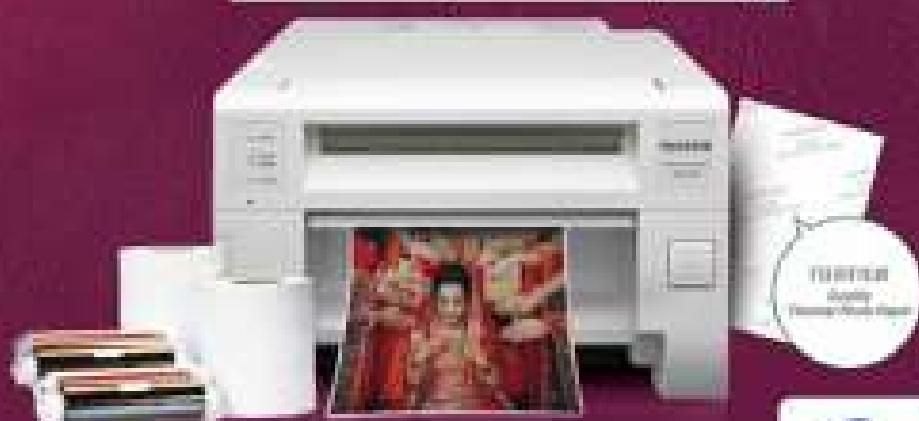
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WELCOME

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With this issue, Smart Photography completes 16 years of publication. Unexpectedly, the sixteenth year also proved to be the most challenging year. The Covid pandemic threw all industries into a tailspin and the recovery is proving to be slow and gradual. We are immensely grateful to all readers and advertisers who stood by us during a difficult period.

The last year has been a difficult year for the imaging industry and all sorts of rumours are floating on the web about the health of some of the companies. As a publication, SP will never give credence to such largely unsubstantiated talk on the web where the authors hide behind a shield. The fact is that, by and large, all the

players have coped well during a challenging period and have the resources to stay alive and healthy.

We are happy to carry the Smart Photography Awards in this issue. Our heartiest congratulations to Canon for winning the Camera Of The Year Award for its mirrorless sensation, the R6.

 **H. S. Billimoria**

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

WE'RE IMPARTIAL

Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favourites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS

All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU

There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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Editor - Hoshang S Billimoria

CONTENTS



40

Mastercraftsman

The masters of the craft share their insights and photographs



30

Kaleidoscope

A platform for budding photographers to exhibit their talent and get noticed



34

Showcase

A photographic profile of the person behind the lens



74

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Cold Nights and New Friends – Share the window-side view while Vimal and Vani Parmar embark on an extreme overland expedition with Mahindra Adventure



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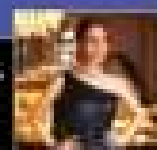
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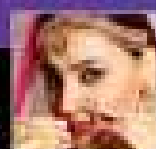
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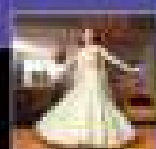
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CONTENTS

REGULARS

12 Mailbag

Bouquets, brickbats...we have a place for your valuable feedback

14 Newswatch

News from the industry, fresh from the oven

28 Picture of the Month

It's time for rewards, and here it is...

48 Instagram Feature

A space for the few who caught our eye

SPECIAL FEATURES

51 Innovation, Technology & Imaging Awards 2021

It is that time of the year we recognise the best products of the year and here we are, rewarding the survivors of 2020.



LEARNINGS

82 Create a Photo Book: Part II

In the second part of this series, Ashok Kandimalla shows you how to create a photo book that can be easily shared with your near and dear ones

87 Easy Exposure

In this feature for photography beginners, Rohinton Mehta shows some sure-shot tips to get the exposures right

90 Easy Portrait Lighting

Natalia Arantseva is a pioneer in portrait lighting and these images will certainly help you in setting up your lights

REVIEWS

96 Sony Alpha 7S III

Predominantly a video camera, this is Sony's ultimate hybrid camera for home and semi-professional content creators

100 Fujifilm X-S10

A compact mirrorless camera with a range of optically superior lenses to complement the features

FIRST LOOK

104 Samsung 980 SSD

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QUIZ

106 Test Your Photo Knowledge

A few questions to test your knowledge in photography



Model: Anastasia Cheporukha
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Truly beautiful

Dear Editor,

I had an overwhelming experience going through the March edition of your magazine. Leaning more on the side of nature and environment, I had completely forgotten that there is beauty in man-made marvels such as cities and concrete spaces. The images in this edition were truly beautiful and reminded me that one can find beauty anywhere.

Regards,

Swapneel Ahuja

Lovely postcards

Dear team SP,

We really enjoyed reading your latest issue. I chose to take this opportunity to write to you because I wanted to thank you for the beautiful piece on Goa. The Postcards Of Faith From Goa article made us very nostalgic and we loved all the fond memories it brought back. I really hope to see more of Goa and other such beautiful places through your magazine in the future as well. Love from all of us!

Warm regards,

Sylvia Ambrose

Thought-provoking

Dear Team,

It was wonderful getting a peek of the Lavazza Calendar 2021. The photographs by various artists were truly inspiring and show how different perspectives can be displayed using photography. Each image was thought-provoking and carried a wonderful message along with it. I also loved how different cultures were captured by the photographers. It is always great going through your magazine.

Regards,

Harish Mehta

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Venus Optics Expands Laowa Series

Venus Optics has introduced additional variants to 2 of its popular Laowa lenses i.e. Canon RF mount for the Laowa 11 mm f/4.5 FF RL lens (Full Frame) and Nikon Z mount for Laowa 65 mm f/2.8 2x Ultra-Macro APO (APS-C).

The Laowa 11 mm f/4.5 FF RL is a compact rectilinear (RL) wide-angle lens for full-frame mirrorless cameras. The lens sports a 126° angle of view with 19 cm minimum focus distance, a 5-bladed aperture, measures 6.3 cm long and weighs 254 g. It includes 2 aspherical elements and 3 extra-low dispersion elements that suppress chromatic aberrations and keeps distortion to the minimum. It comes with a filter thread of 62 mm that can be screwed onto the lens directly with an optional 100 mm-wide filter. The lens is currently available in



Leica M, Sony FE, Nikon Z, Canon RF and L mount at an MSRP of USD 799 (Leica M) and USD 699 (other mounts).

The Laowa 65 mm f/2.8 is optimised for mirrorless cameras with APS-C format. The lens inherits the Apochromatic optical (APO) design from Laowa 100 mm f/2.8 2X macro,

which suppresses the chromatic aberration at both in-focus and out-of-focus areas to the minimum.

It weighs 335 g and sports a compact design. The lens is currently available in Canon EF-M, Fuji X, Sony E and Nikon Z mounts at a suggested retail price of USD 399.

CYME Announces Avalanche for Luminar

Designed for photographers who have adopted Luminar 4 or Luminar AI as their photo cataloguing and editing solution, CYME has announced the Avalanche software for Luminar that transforms existing Aperture, Lightroom (and soon CaptureOne) photo catalogues into Luminar catalogues ready to be opened and edited. It also preserves the organisation of the catalogues with the migration of albums and tags. While migrating from a Luminar 4 catalogue to Luminar AI, Avalanche reportedly shifts all the complex effects applied in Luminar 4 to reproduce exactly the same results in Luminar AI. Avalanche for Luminar and Avalanche Unlimited require macOS 10.14 or later and run fine on Catalina. It is compatible with Aperture catalogues from version 3.6, Lightroom catalogues from version 7 and Luminar catalogues from version 4.2. The system requires around 145 MB of free space, 4GB of memory (8GB recommended) and space to accommodate the converted libraries. A working copy of Apple Aperture or Lightroom is not required to migrate libraries as Avalanche opens those libraries natively. Avalanche for Luminar is available at a price of USD 59, exclusively on the developer store while Avalanche Unlimited is available at a price of USD 119.

MonsterAdapter Announces LA-FE1 Adapter

MonsterAdapter has announced their new product LA-FE1, a Nikon F Mount to Sony E mount electronic adapter.

The adapter reportedly features multiple AF advantages from Sony E bodies to Nikon F lenses, including hundreds of AF points across the frame, human/animal eye focus, real time AF tracking and AE in continuous shooting mode, etc. It is equipped with a high-speed aperture motor and can automatically recognise and support electromagnetic and mechanic lever controlled aperture of Nikon F mount lenses. The lenses' VR can be activated by the half-pressed shutter button and can be working well along with Sony bodies' 5-axis stabilisation.



The adapter has been designed with a detachable and portable tripod mount. Reports suggest that additional tripod mount options will be available in the future as per market demands. The company has also revealed that the adapter can work normally with a7r4 and a6600. The fully supported camera Bodies with AF include Alpha 7 II (Ver 2.0 or higher) and Alpha 7 III among many others.

As of now, the MonsterAdapter LA-FE1 is only available for sale in China, on the company's official website and authorised dealers. Information regarding overseas MSRP and availability has not been disclosed by the company yet.



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All National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

NATIONAL DEADLINE: MAY 1ST 2021

All entries must be received by this date. The 1st, 2nd and 3rd prizes will be chosen by the editorial staff of Smart Photography and the National results will be published in the June issue.

INTERNATIONAL JUDGING: JUNE 2021

The winning entries from each of the 16 participating EISA countries will then be judged together at the Association's Awards Meeting in June 2021. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on September 3rd 2021 (circumstances permitting).

The winning photographs will be published in the Sept/Oct issues of all 16 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Berlin on Sept 3rd 2021



For further details, terms and conditions visit www.eisa.eu/maestro and <https://smartphotography.in/maestro2021>

Atomos to Bring ProRes Raw Support to Ninja V

Atomos has announced that it is working with the team at Sony to bring Apple ProRes Raw recording using the Ninja V, with Sony's brand new FX3 (ILME-FX3) camera. The FX3 and Ninja V combination aims at bringing the ability to record the camera's 16-bit Raw output at up to 4Kp60.

The FX3 is compact and includes S-Cinetone, the look profile inspired by Sony's digital cinema camera Venice

colorimetry. It offers 15+ stops for video and complements the current line-up offered by Sony, with the Alpha 7S III, the FX6 and the FX9, all outputting 16-bit Raw to an Atomos monitor/recorder. The recording of the Apple ProRes Raw files takes place on the Ninja V.

According to reports, the FX3 and Ninja V combination allow for a compact rig set-up enabling users to move even

in constrained environments whilst also being able to shoot in low light conditions. Additionally, the codec for ProRes Raw harnesses the ability to capture 12-bit Raw in the same file sizes as 10-bit 422 standard ProRes, simplifying and accelerating file transfer, media management and archiving. The Ninja V and Raw recording are also expected to open the camera to the wider Atomos eco-system for enhanced on-set HDR and SDR monitoring.

Nikon Announces Full-Frame Mirrorless Camera

Nikon has announced the development of the Z 9 camera, its first flagship model for which the Nikon Z mount has been adopted. The Z 9 utilises a newly developed FX-format stacked CMOS sensor and new image-processing engine. It includes support for 8K video recording as well as various other video specifications targeted towards diverse needs and workflows. This full-frame (Nikon FX-format) mirrorless camera is scheduled for release in 2021, but, as of now, the company has not revealed any pricing related information.



Sony to Release Large Format Image Sensor

Sony has announced the upcoming release of a large format 56.73 mm diagonal CMOS image sensor (IMX661) for industrial equipment, with a global shutter function and a pixel count of 127.68 megapixels.

The increased pixel count reportedly yields an optical size nearly 10 times larger than the common 1.1-type image sensor, corresponding to the C mount for industrial equipment. It also features Sony's original global shutter pixel technology 'Pregius', which enables capture of motion distortion-free images. Sony reports that its original device configuration and interface technology enable high-speed image readout, when used in industrial equipment cameras for a wide variety of applications.

Nikon Releases New NX Studio Software

Nikon has announced the release of NX Studio (Ver.1.0), a new all-in-one software for viewing, processing and editing of still images and videos captured with a Nikon digital camera.

The latest software offers full-scale editing of still images, by integrating the functions of Nikon's ViewNX-i

image viewing software and Capture NX-D processing and editing software. It includes picture controls, white balance settings and exposure compensation for Raw data. Users can also explore the benefits of colour control points and retouch brush feature for advanced correction of an area.

It features a consolidated menu design organised by workflow categories such as browsing, processing/editing and export/sharing and supports the transfer of images to Nikon Image Space, Nikon's image sharing and storage service. It is currently available for download on Nikon's official website for free.

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Oppo Launches Find X3 Pro Smartphone

Oppo has launched the Find X3 Pro smartphone. The Find X3 Pro is sleek and lightweight, measuring 8.26 mm deep and weighing 193 g, all the while being IP68 water and dust-resistant. It comes in matte finish blue and glossy black colours.

It comes with a true Billion Colour QHD+ (3216 x 1440) OLED display and a 6.7-inch screen with low bezels. Both wide and ultra-wide cameras feature an IMX766 50MP sensor, co-engineered with Sony. The camera features a 4 cm macro focus distance and has a 60x magnification Microlens. The device is powered by a new Qualcomm Snapdragon 888 processor, with a 64-bit octa-core chipset offering CPU speeds



of up to 2.84GHz. It also comes with Adreno 660 GPU and a vapour chamber cooling system.

Featuring Dual Mode 5G, the Find X3 Pro supports NSA and SA 5G networks. It also supports 13 5G bands, as well as Dual-5G SIM cards. It comes with a 4500mAh battery with SuperVOOC 2.0 flash charging that reportedly charges up to 40 per cent

power in just 10 minutes, while, with 30W AirVOOC wireless flash charging, the device reportedly powers up to 100 per cent in just 80 minutes. You can also share power, with 10W reverse wireless charging. The device is supported by Android 11 and Oppo's ColorOS 11.2. The Oppo Find X3 Pro will ship from March, 30 onwards and will be available at a price of USD 1370 (approx.).

Nikon Releases Firmware Update

Nikon has announced the release of firmware Ver. 1.10 for the Z 7II and Z 6II full-frame (Nikon FX format) mirrorless cameras.

This update adds support for 4K UHD/60p to Z 6II video recording options. It reportedly improves the performance of Eye-Detection AF on the Z 7II and Z 6II with the update, the eyes of human subjects are detected even when the face of the subject is smaller in the frame, enabling smoother and more stable shooting. It also supports Raw video output to Blackmagic Design external recorders for both the Z 7II and Z 6II, enabling recording in Blackmagic Raw format as well as ProRes Raw format. The firmware also supports a variety of video-recording workflows. Furthermore, for the ProRes Raw video recorded to the Ninja V external recorder manufactured by Atomos, compatibility with the ISO settings and colour temperature controls added to Apple's Final Cut Pro Version 10.4.9 and later is also supported. This expands video editing options when using Final Cut Pro.

Nikon suggests that if you have already purchased the Raw video output upgrade for your camera, updating to firmware version 1.10 will add support for Blackmagic Design external video recorders automatically. The firmware version 1.10 for the Nikon Z6 II and Z7 II is available for download on Nikon's download center.



86% TRUST

Advertising in traditional media continues to enjoy high trust amongst consumers, with 86%* expressing confidence in print – making it the most trusted medium.

* ASCI - ISA Report Findings



500px Launches Portfolio Feature for Pro Members

500px has announced the launch of a new website feature that enables its Pro members to build a photography based website that displays their images. According to reports, the feature includes a number of templates one can choose from to display their photographs, within a matter of minutes, and requires no prior website building knowledge or experience.

Reports also suggest that the company has built around the idea that its members can share their work beyond the 500px community as a stand-alone website or as a part of an existing website, using a custom web address, without the requirement of web building knowledge. The templates offered are reportedly simple and designed to focus on the images

without providing any distractions. As of now, the company has offered three templates and the users are given the option to select between Light or Dark modes. The 500px Portfolio service is offered as a part of Pro membership which currently costs USD 71.88/year or USD 12.99/month. Additional information regarding the same is available on the 500px website.

Affinity Updates Firmware

Affinity has launched version 1.9 of Affinity suite, which includes Affinity Photo. The latest update by Affinity includes an array of new features such as linked layers, astrophotography stacking, hardware acceleration on Windows, etc. While previous versions of Affinity Photo for iPad and macOS already included hardware acceleration, Affinity Photo 1.9 is the first update that brings this feature to Windows (GPU acceleration). The update boasts of up to 10x faster performance in pixel-based tasks such as adding filter effects, performing adjustments and painting. The GPU acceleration on Windows will require a Windows 10 (April 2020 update or later) with a 12.0 capable graphics card. Stacking improvements

for astrophotography include improved signal-to-noise ratio by 'stacking' multiple exposures together. Other improvements include studio presets for UI layout (desktop only), external display support for iPad, benchmarking options, path text improvements, configurable bleed and margin guide colours, option for converting artboard to spreads, snap to pixel selection bounds, adding pattern layers, blend modes, PDF bookmarks, selection option for elliptical marquee and many more.

Affinity Photo 1.9 is currently available for purchase at a 50% discounted rate of USD 24.99 for macOS and Windows users. It is available for iPad users for USD 9.99 (including discount).

Canon Announces Photo Culling App

Canon has announced the Photo Culling app for iOS devices. The app reportedly helps users to identify their best photos, based on scores against four models i.e. sharpness, noise, emotions and closed eyes, using Canon's Computer Vision Artificial Intelligence Engine known as "PHIL" (Photography Intelligence Learning). Additionally, the app will suggest deleting duplicative photos to free up space on the smartphone.

The app features two culling options i.e. Whole Culling and Similar Culling. While Whole Culling determines the best photos based on the scoring system, Similar Culling determines the best photos based on a score comparison among similar groups of photos. It also finds similar photos and groups them together. In addition to its culling options, the app provides photo counts and storage, date-wise event albums, screen settings and mode options.

The Photo Culling app will be available for download on the app store under two subscription options i.e. USD 2.99 per month and USD 14.99 for the year, each with a three-day trial. Additional information is available on Canon's official website.

Sony Announces New Addition to G Master Lens Series

Sony has announced the latest addition to its G Master series with the FE 50 mm f/1.2 GM lens. The latest GM lens has been constructed from 14 elements in 10 groups, including 3 'extreme aspherical' (XA) elements for minimising lens aberrations and comes with a Nano AR II coating which reportedly reduces flare and ghosting. The lens has a minimum focussing distance of 0.4 m, a maximum magnification of 0.17x and an 11-blade



circular aperture. It utilises 4 XD (extreme dynamic) linear motors for fast and noiseless autofocus and comes with a focus mode switch included on the side of the lens barrel. The lens is built with weather-sealing elements such as hybrid metal, plastic etc. and has a fluorine coating on the front to repel dust, water and fingerprints. The Sony FE 50 mm f/1.2 GM will be available in May at a price of USD 1999.

OmniVision Announces New Image Sensor

OmniVision has announced the OV50A image sensor. Its Quad Phase Detection (QPD) autofocus technology and on-chip remosaic enables 2x2 phase detection autofocus (PDAF) across the sensor's entire image array.

The OV50A image sensor combines a large 1.0 micron pixel size, selective conversion gain's low-noise, high conversion gain mode, and its distinction as OmniVision's first high end mobile sensor to be offered in the large 1/1.5" optical format. Additionally, this sensor offers HDR through 2- and 3- exposure staggered HDR timing, along with selective conversion gain for the optimum balance between low-light image quality and HDR.

Built on OmniVision's PureCel Plus-S stacked die technology, the OV50A integrates an on-chip, QPD colour filter array and hardware remosaic, which provides reportedly improved autofocus performance, 50MP Bayer output or 8K video in real time. This sensor can also use near-pixel binning to output a 12.5MP

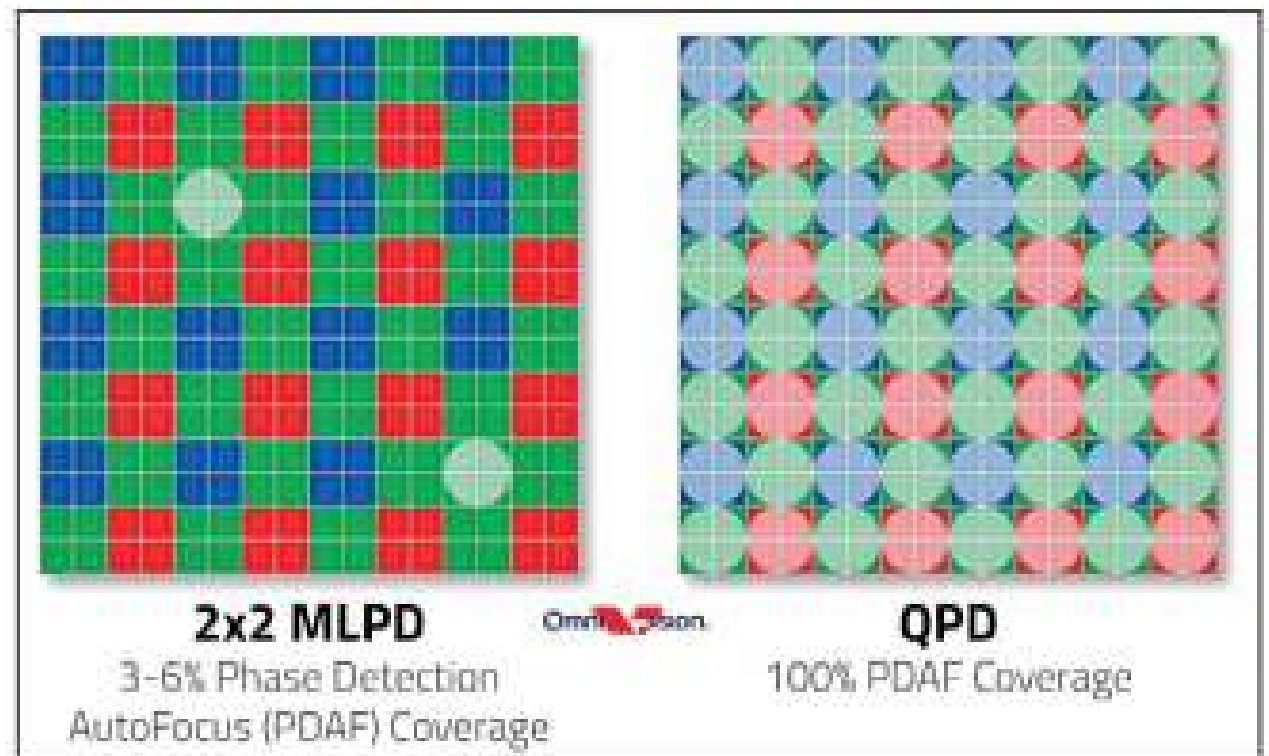


image for 4K2K video with four times the sensitivity, yielding 2.0 micron-equivalent performance for preview and video. In either case, the OV50A captures quality images and enables 2x digital crop zoom with 12.5MP resolution and fast mode switch. Output formats include 50MP, or 8K video, with QPD autofocus at 30

frames per second (fps), 12.5MP with QPD autofocus at 60fps, 4K2K video with QPD autofocus at 90fps, 1080p at 240fps and 720p at 480fps. All of these options can be output at up to 3.5 Gbps per trio, over the sensor's CPHY MIPI interface. Reports suggest that samples for OV50A are expected in Q2 2021.

Sony Announces ZV-1 Firmware Update

Sony has announced a free firmware update for the digital camera ZV-1, allowing users to connect the camera directly to a PC via USB. Additionally, when the camera is connected to

one of Sony's Xperia smartphones, users can livestream on the go and use the Xperia smartphone as a secondary display to read comments and monitor the live feed. Sony has

revealed that this capability will also be added to additional compatible cameras in the future. The firmware update for ZV-1 is available for download on Sony's support page.

The advertisement features a large pile of Sony G Master lenses in the center. The Sony logo is in the top right corner. On the left, the text 'G MASTER' is above 'Tomorrow's lenses today, from Sony'. Below this are three orange buttons: 'Highest Resolution', 'Faster Autofocus', and 'Smallest Size'. At the bottom left is the Alpha logo and the text 'For details visit: <http://www.sony.co.uk/electronics/g-master-lenses>'. On the right, the number '12' is above 'G-Master Lenses' and '59' is below it. At the bottom right is a 'G MASTER' button with a close icon.

OPPO Launches 2121 Future Photography Project Campaign

Oppo has launched the 2121 Future Photography Project, inviting people from around the world to send a message to the future, with image-led stories that they believe, will resonate 100 years from now. The project encourages people to share their everyday moments, the

people around them, their space or plants and animals that mean a lot to them. The campaign will take place on Instagram, where people are encouraged to share a single or multiple photos about nature and humanity tagged with #dearfuture2121. All participants

will get a chance to win prizes. Oppo will select 200 photos and stories to feature on its global website and team of professional photographers are expected to choose 50 winning sets of images at the end of June. The 2121 Future Photography Project kicks off in April, 2021 on Instagram.

Sony Partners With Japanese NGO

Sony and Save the Children Japan (NGO) have jointly announced that they have entered into an agreement to launch a new partnership on April 1, 2021 to further strengthen their ongoing collaboration since 2010.

Under the new partnership, the two organisations will work to make ongoing contributions to reliability and safety for children in communities and schools by jointly promoting the development of resilient communities against disasters, both in and outside of Japan. To support this goal, Sony will reportedly donate a total of JPY 45 million to Save the Children over a period of three years, lasting through 2023.

According to reports, the two organisations also plan to support

the school safety project in India, which would include disaster preparedness educational programs at elementary and junior high schools to help students and teachers enhance their disaster responsiveness and also establish task forces to strengthen the safety management mechanisms at schools and create safe learning environments for students. Based on knowledge gained from these initiatives, Sony and Save the Children aim to provide insights on further improving and strengthening the global scheme of Safe Schools program and also aim to support implementing the projects in other countries. Sony says that it is also considering dispatching employees to local sites, as part of an effort to make the most of Sony technology and personnel to help resolve social issues.

Sony Announces Online Charity Concert

Sony has announced that it will hold an online charity concert on March 27 at Sony Hall (NYC, US) featuring Cautious Clay and Cassadee Pope, artists from The Orchard, to benefit the National Independent Venue Association Emergency Fund.

While the use of live music venues and concert halls have been restricted worldwide due to the continuous spread of COVID-19, Sony Hall has reportedly, been streaming concerts with no audience since last October. Using Sony's "BRC-X1000" 4K Pan Tilt Zoom Camera installed in the hall, the concert can be filmed by a small number of staff members and delivered to music fans.

According to reports, the online concert tickets will be offered free of charge, and Sony will make a donation to the National Independent Venue Association (NIVA) Emergency Relief Fund as well as contribute an additional amount for every person who shares the announcement post made on Sony's official SNS, and for the number of people who stream the concert. Additional information regarding the concert is available on Sony's official website.

Canon Celebrates New Milestones

Canon has announced that the company's interchangeable-lens digital cameras (digital SLR and mirrorless cameras) has maintained the no. 1 share of the global market for 18 consecutive years, from 2003 to 2020.

Canon introduced the EOS 300D in September 2003. This camera featured a compact, lightweight design, captured the top share of the global

market and set the stage for growth in the digital SLR market. Since that time, Canon has continued to launch a range of products, including the professional-model EOS-1D series and the EOS 5D series, which paved the way for digital SLR video recording. In October 2018, it announced the EOS R system, including the EOS R full-frame mirrorless camera and RF lenses and in July 2020, the EOS R5 full-frame

mirrorless camera was launched.

Canon says that it will continue to refine its imaging technologies based on its core optical technology while further strengthening and expanding the EOS series of cameras and RF/EF series of lenses, opening up new avenues of image capture to meet the needs of increasingly diverse users and to promote the spread of photo and video culture.

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Sony Releases New Full-frame Mirrorless Camera

Sony has announced the arrival of its new full-frame mirrorless Alpha 1 camera. The Alpha 1 comes with 50.1-megapixel full-frame stacked Exmor RS image sensor. The image sensor is built with integral memory and paired with an upgraded BIONZ XR imaging processing engine.

The 9.44 million dot OLED Quad-XGA electronic viewfinder features up to 240 fps refresh rate. The camera offers 8K 30p 10-bit 4:2:0 XAVC HS recording with 8.6K oversampling. It is also capable of 4K 120p / 60p 10-bit 4:2:2 recording. The Real-time Eye AF reportedly improves detection performance by 30% over the previous system to ensure accurate, reliable detection, even when the subject's face looks away. It also employs high-level subject recognition technology to provide Real-time Eye AF for birds. The Alpha 1 also features AI-based Real-time Tracking that maintains accurate focus.

The camera features S-Cinetone, the same colour



matrix that produces the FX9 and FX6 colour and skin tones. The S-Log3 gamma curve makes it possible to achieve 15+ stops of dynamic range, while the S-Gamut3 and S-Gamut3 Cine colour gamut settings make it easy to match Alpha 1 footage with video shot on Venice cinema camera, FX9 and other professional

cinema cameras. It delivers up to 5.5-step shutter speed advantage. Sony claims that the high-speed readout from the new image sensor makes it possible to reduce rolling shutter by up to 1.5 times when shooting stills, compared to the Alpha 9 II. It also offers silent anti-flicker continuous shooting with an electronic shutter, which

operates silently, without mechanical noise and is vibration-free. The camera boasts of a flash sync speed of 1/400 sec.

The Alpha 1 offers several features for fast, reliable file transfers. Its built-in wireless LAN allows communication on 2.4 GHz and 5 GHz bands with dual antennas. It also has a built-in 1000BASE-T LAN connector for high-speed, stable data transfers, including remote shooting. FTPS (File Transfer over SSL/TLS) is supported, allowing SSL or TLS encryption for increased data security. The camera comes with two media slots that both support UHS-I and UHS-II SDXC/SDHC cards, as well as new CFexpress Type-A cards for higher overall capacity and faster read/write speeds.

The new Alpha 1 full-frame mirrorless camera is available across all Sony Centers, Alpha Flagship stores, Sony official online store and major electronic stores across India at an MRP of INR 559,990.

NiSi Launches Macro Focussing Rail

Nisi has announced the launch of their new NM-180 Macro Focussing Rail. With this they have also given a peek into their future roadmap.

The rail has a 360° rotating clamp, making it possible for a photographer to rotate the mounted camera in any direction without removing the plate from clamp. It is equipped with an integrated Arca Swiss type clamp and also has Arca Swiss Plate included in the pack. The size of the rail is 180 mm and

allows the camera to move up to 160 mm and the movement can be adjusted using a collapsible Thumb-Screw knob. It comes with 4 detachable steel foot nails with rubberised bottoms to avoid scratches while moving.

The focussing rail is made with CNC machined aluminium and hard anodised for corrosion



resistant finish. It has a maximum payload of 5 Kg. The Nisi Macro Focussing Rail NM-180 is available at an MRP of INR 7,490.

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Godox Announces New Products

Godox has recently launched the Godox AD100Pro. It is powered by a 2600mAh battery with an output of almost 360 flashes if used on full power. It sports a can shaped design and the flash head is magnetic, allowing the usage of accessories like AK-R1 kit. It has 2.4GHz wireless functionality making it compatible with X1, X2 or XPRO triggers. It is also compatible with various brands of cameras like Canon, Nikon, Fujifilm, Panasonic, Olympus, Sony and Pentax. The flash has 100W power and its output can be adjusted in 9 steps. It has a colour temperature of 5800K +/- 200K and has a recycle time of 0.01-1.5 sec. The AD100Pro is available at an MRP of INR 22,490.

Godox has also launched the CL10 multicolour LED webcasting light with built-in RGB and HSI colour function which offer 36,000 selectable colours and 39 special effects such as lighting, TV, candle, ambulance etc. It comes with APP and IR Remote Control along with a heat control mechanism. It can be powered by adaptor and Type-C charging type power bank and is available at an MRP of INR 4,990.

The company has also launched the SZ150R Bi-Colour LED zoomable light with an in-built RGB mode. One can



change its beam angle from 20° to 65°, simply by rotating the zoom knob. Its HSI mode allows you to adjust Hue, Saturation and Intensity of any colour. It has 13 tuneable special effect presets which help you add cinematic special effects in your short film or video and comes with a CCT mode which offers colour temperature range of 2800K to 6500K. The SZ150R is available an MRP of INR 57,490.

Godox has also released the TL60 light with multiple colour modes. It comes



with options to choose from RGB, HSI, Gel, CCT and FX and is reportedly capable of giving 1500 LUX at 100% brightness. It features 40 built-in Rosco and LEE Gel Filters and the light can be controlled using

multiple options like remote control, mobile app, on-board control and DMX. With 2600mAh battery, it is expected to function up to 2 hours in single charge. The TL60 is available at an MRP of INR 15,990 (Single light kit), INR 32,490 (Two light kit) and INR 63,990 (Four light kit).

Raghu Rai Appointed as Fujifilm Brand Ambassador

Fujifilm has announced the appointment of photographer Raghu Rai as the brand ambassador for its GFX series of cameras. As part of this association, Raghu Rai will be capturing the art and undiscovered murals of the Ajanta Ellora caves. The project will be shot exclusively on the Fujifilm GFX 100s camera.

Fujifilm has reportedly, been working with eccentric artists on numerous projects. With this alliance, the brand aims at "redefining the art of photography" by having a Padma

Shree awardee on board for capturing the Ajanta Ellora caves. Rai comes with over 55 years of work experience in the field of photography and some of his award winning and notable work include capturing the Bhopal Gas tragedy, clicking personalities such as Dalai Lama, Mother Teresa and Indira Gandhi, amongst others. Along with pursuing his passion for photography, the veteran has reportedly written 56 books. According to Fujifilm, this partnership will bring out the glory and splendour



of the Ajanta Ellora caves that behold the Hindu, Buddhist and Jain culture, while portraying Indian architecture.

NIP: Geared Up for All Challenges Ahead

National Institute of Photography (NIP) is a renowned photography training institute based in Mumbai, in operation since 1983. An ISO 9001:2015 certified institute, NIP offers theory and practical sessions to provide in-depth knowledge of the subject. NIP's alumni include students from all corners of the country, in addition to overseas students. In a conversation with Smart Photography, Amoggh Deesai, Director of NIP, spoke about the recent challenges faced by the institute during the Covid-induced lockdown and how the institute realigned themselves to meet the new challenges. For details about the programmes, contact info@focusnip.com or call on +91 9820109479 / +91 9029643364



Amoggh Deesai

How did the Covid-19 pandemic and the subsequent lockdown affect your business?

Like all other businesses, Covid-19 induced lockdown had an immediate impact on our business too. Being based out of Mumbai, and the city being one of the worst-hit places with the pandemic, the impact was quite high. The operations entirely came to a grinding halt and the ongoing batches of all the courses had to be stopped abruptly. The pandemic put up a new challenge of imparting the same knowledge that we have been sharing for years in classrooms and studios, now through online mode. Additionally, to make sure that the quality of our teaching remained the same, we (our entire team) had to work ourselves up physically and mentally to brace up to this challenge. Our students had to wait patiently for offline lectures to resume. Once they did after a long gap of almost a year, we had to spend extra time and effort to revise all that was taught to them before lockdown and then continue afresh with the practical sessions. But loss of revenue and running costs that were still on during the lockdown period, impacted us financially

too. We were fortunate enough to sail through the turbulent times.

Tell us how you scaled up to meet the new and unforeseen challenges?

In the wake of lockdown, online mode of learning picked up drastically. It was easier to adapt for theory-based learning than for practical-based learning. Since photography has been mainly taught via theory and practical sessions, it was a major challenge to adapt photography learning to the online mode, especially the practical part. Our faculty team worked on this since early days of lockdown, speculating that it may last longer, and online mode would be required. We devised ways in which we could impart our theory-based lectures and how we would cover up for the practical part of the course. After some amount of research and trials, we redesigned our sessions for online learning through the Zoom app. We conducted some trial lectures for our existing students to take their feedback. Based on their feedback, we improved our techniques and then introduced fresh batches for Basic and Advanced Photography courses in online mode. For the practical part, we took up a shoot and feedback mechanism, wherein students would shoot images as per our instructions (either from their homes or surrounding areas itself) and we would discuss them in sessions. Once offline sessions resumed, we called those students to the institute for separate practical sessions.

With the threat of the pandemic still not over, what are your plans to sustain the learning process?

Based on our experience in teaching via online mode, we are better prepared now to continue with it if need be, though our core emphasis will be on regular learning mode only. Keeping in mind the Covid restrictions, we have reduced the intake per batch so as to maintain the distancing norms between the students. If the number of students increase, then we plan to split them into more groups at different timings and manage the sessions.

What do you think the future of photography would be in a post-Covid environment? And how do you prepare the students for this scenario?

Covid has changed the scenario in all the fields of work. The quality of opportunities that professional photographers would get in future would not be the same as it was pre-covid. They may have to upgrade themselves, in terms of knowledge, skills, services they offer to the customers, work on how they can be different from other fellow photographers in the fray and so on. For instance, a wedding photographer may have to upgrade himself or herself on may be, the album designing part or gain more knowledge on new trends, introduce some creative trends in pre-wedding, portraiture, etc. Cinematic videos could be a wonderful skill to gain in coming times. It can go together with different genres of photography viz. Fashion, Tabletop, Wedding and Events, Interiors, etc. We are emphasising on these points to our students to upgrade themselves to the new post-Covid era. As someone has rightly said – “Whatever brought you here, may not take you there.” |SP





**Picture
of the
Month**

Photograph by
**Mathana
Sankar**

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine, newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
- e. You may send images via e-mail to: sphoto.india@gmail.com

A note to our readers

1. The picture has to be horizontal.
2. Kindly ensure that the shorter side measures at least 10 inches at 300 ppi (approximately 3000 pixels).
3. Low resolution images will not be accepted.
4. We do not check images on online galleries.
5. Kindly ensure complete contact/address details are provided.
6. Please make sure that your picture does not have your name/logo on it.

Picturesque Sceneries



Subham Shome

Subham is a software developer and self-taught hobbyist landscape and travel photographer from West Bengal. "I love travelling for photography, which has been of keen interest to me since I was a child. After experimenting with various genres, I finally found peace in nature and have pursued landscape and travel photography henceforth. I love travelling to the mountains and the northern parts of Bengal and Sikkim have been my favourites. I have received several accolades in photographing nature and the native people of various parts of West Bengal, Sikkim and India. Notable ones include my photo titled 'Portrait of an Old Man' which is permanently on Wikipedia as well as exhibitions in Kolkata, NYC, Glasgow, Barcelona, etc." says Subham.

Camera: Nikon D750
Focal length: 120.0 mm
Aperture: f/8
Shutter Speed: 1/500 Sec
ISO: 100



Camera: Nikon D5500
Focal length: 10.0 mm
Aperture: f/4.5
Shutter Speed: 25.0 Sec
ISO: 8000



Camera: Nikon D750
Focal length: 120.0 mm
Aperture: f/9
Shutter Speed: 1/640 Sec
ISO: 100

Camera: Nikon D750
Focal length: 120.0 mm
Aperture: f/8
Shutter Speed: 1/200 Sec
ISO: 100





Camera: Nikon D3300
Focal length: 20.0 mm
Aperture: f/29
Shutter Speed: 1/5 Sec
ISO: 100



Camera: Nikon D750
Focal length: 24.0 mm
Aperture: f/16
Shutter Speed: 5.0 Sec
ISO: 50



Camera: Nikon D3300
Focal length: 10.0 mm
Aperture: f/22
Shutter Speed: 3.0 Sec
ISO: 100



Camera: Nikon D3300
Focal length: 70.0 mm
Aperture: f/7.1
Shutter Speed: 1/160 Sec
ISO: 100



Camera: Nikon D750
Focal length: 10.0 mm
Aperture: f/18
Shutter Speed: 1/10 Sec
ISO: 50



Camera: Nikon D3300
Focal length: 10.0 mm
Aperture: f/22
Shutter Speed: 0.5 Sec
ISO: 100

A PEEK INTO THE STREETS



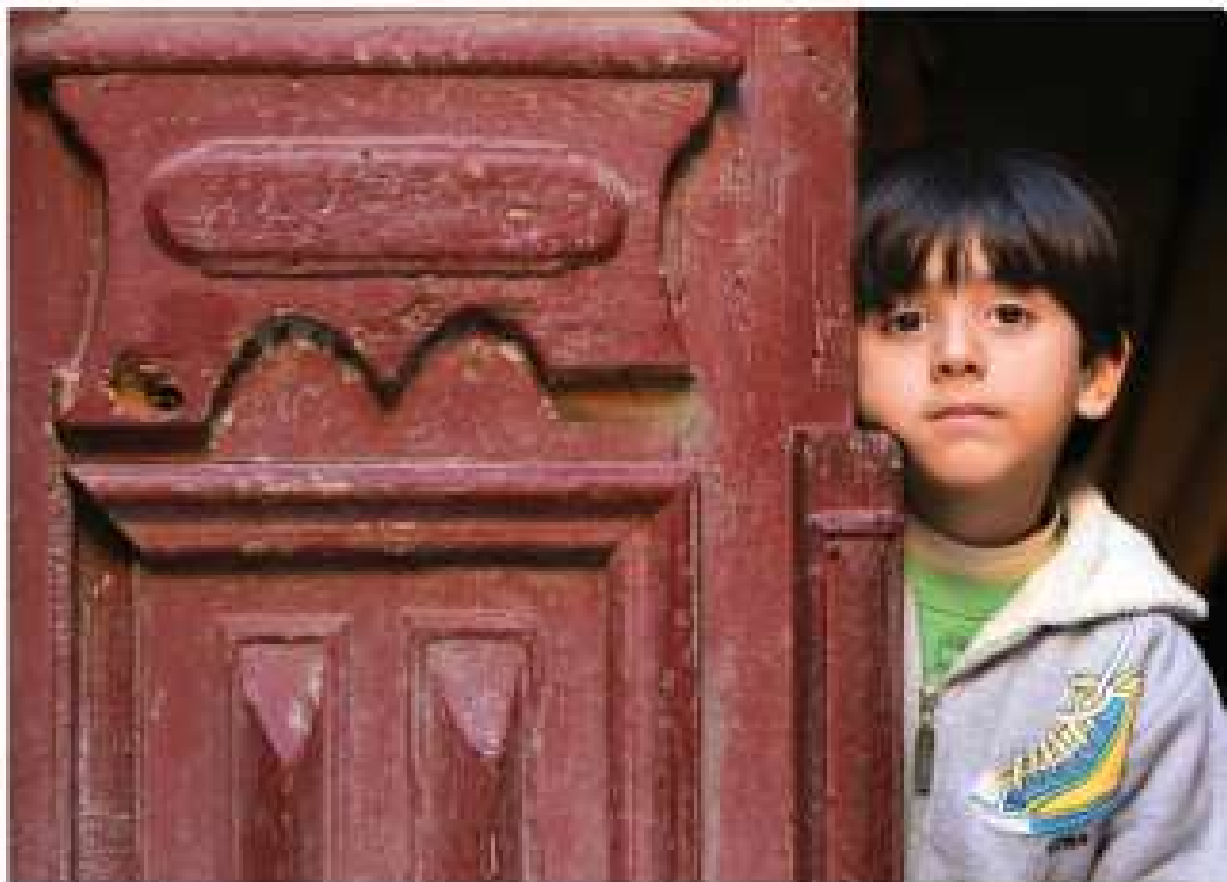
**Yasser Alaa
Mobarak**

Yasser Alaa Mobarak is an award-winning photographer from Alexandria, Egypt. He has won several awards from Sony World Photography Awards, National Geographic Traveller India, National Geographic Egypt, Traveller Photographer of the Year, International Federation of Photographic Art, Photographic Society of America and Prix De La Photographie Paris. Yasser's works have been featured in various reputed international publications including The National Geographic magazine. He holds

AFIAP distinction from the International Federation of Photographic Art, Licentiate Distinction (LRPS) from Royal Photographic Society and Associateship from Image Colleague Society International. He was a judge at Adobe Youth Voices Awards, Big China Circuit, Baku Salon, Romania's National Creativity Contest, The Photographic Angle and Youth Journalism International Contest. He is a visiting faculty at Delhi College of Photography and one of the authors at Digital Photography School.











LOVE ON A PLATE

As Told to Sweta Baruah

Gunjan is an IT professional from Odisha who is currently working in Hyderabad and has a keen interest in food photography.

“Working with all the technical stuff in office and hitting the keyboards in a cubicle, I always think of photography and what to photograph in my weekends. I wish to make photography my full time profession sometime in the near future. I love capturing visual stories and adore bright, clean and uplifting imagery that emphasises the beauty. I specialise in food and beverage photography. When I take photographs, I focus on the honest details and intricacies that connect us emotionally to food. Be it product, editorial, recipe, lifestyle, restaurants or stock photography. I am passionate about them all when I have my camera in hands” says Gunjan.

You can follow his work on:

<https://www.gunjanpatro.com/>

<https://www.behance.net/gunjanpatro/>

<https://www.instagram.com/gunjan.patro/>



Gunjan Patro





■ **What drew you specifically into food photography? Are you a 'foodie' yourself?**

I am indeed a foodie and love to cook a lot. Food connects to me like nothing else. It is not just a product to shoot when it comes to photography, but also carries a lot of emotions and moments with it. I used to click a lot of photographs of food, right from the day I left home for college. Whenever I visited my hometown, I would take photographs on those cell phone VGA cameras, so that I could see them later upon going back to hostel. I am that kind of a guy who will first feed his camera lens and then feed himself. The kind of guy who climbs up on the chair after ordering food in a busy restaurant, shoot the

amazing spread on the table, and not care about the awkward looks from people. Food styling and photography came a lot later and the reason I took food photographs was to remind me of the amazing food I had with these amazing people in that moment.

■ **What constitutes your creative process?**

Thousands of pictures. Hundreds of thousands. I may not eat the food, but I will photograph it for sure. Usually, I prepare myself half of the time in advance when I plan to shoot. The props, the backdrops, the composition and the light, the diffusers, the reflectors, the post processing and all the supporting elements are mostly planned.

For the other half, I intentionally take impromptu photos to work out my creative skills and see how fast I can plan a frame and still make it look good. Food remains pretty for a very short time. You have to be mentally prepared and act quickly or remake it several times.

■ **Who or what inspires you and where do you get your ideas for photo shoots?**

A large part of my influence comes from some great food photographers from Instagram these days. I try to understand how they are able to manage the light, those colours, the motion, the edits and other such elements in the frame. I also look for inspiration from Pinterest and Behance profiles of some great food photographers.









■ **What, according to you, makes a great photograph?**

It depends on your audience and who you're targeting. For it to be memorable and impactful is important. For more 'foodie photographs', I want it to look appetising and delicious. For my shots that involve food as more as an object in editorial shots, and not something to eat, then it's all about elevating what we're shooting, it is important to make it look beautiful, interesting and thought provoking. More than anything, it's important to understand that it is our eyes that take the photograph first, not some expensive gears.

■ **How did you educate yourself about photography? Did you have any formal training for the same?**

If we define formal training as an education with a certificate, then no. I don't have any. All that I have learnt about photography is from spending countless hours on Internet blogs, YouTube and learning websites like Skillshare.

■ **Every photographer has his own style that sets him apart from the others. How do you incorporate your own style into your photographs?**

My preference is to mostly shoot from an overhead position, so the food is the focus, like a bird's eye view. I also like using colour, pattern and textures in my work, and having a good "mess". My still life backgrounds influence me a lot in terms of how I think about a shot. I like the control of using lighting when shooting, and having a greater depth of focus through the image.

■ **What is one valuable lesson about photography that you learnt as a food photographer?**

When I started photography or food photography specifically, I was happy with my photographs. But every now and then, I get intimidated by looking at some great photographer's works. And that's when I doubt my own work and judge my skills negatively. Negative self-talks hold us back from the creative process that we are on. It stops us from taking pride in our



own work and fills negative energy in our minds. Rather than getting caught up with these thoughts, value your own work and compare yourself with your own work back in time. Look at how much you have improved. Take notes of all your photographs which came out outstanding and ask yourself what made this image right. Can I replicate it again, and how? Words,

like your images, are very powerful. If there is something I am scared of shooting because I think I'll fail, I go and shoot it every day. I experiment, keep trying, make lots of mistakes and try again.

■ **What can you tell us about your overall experience as a photographer?**

The experience has been amazing. I

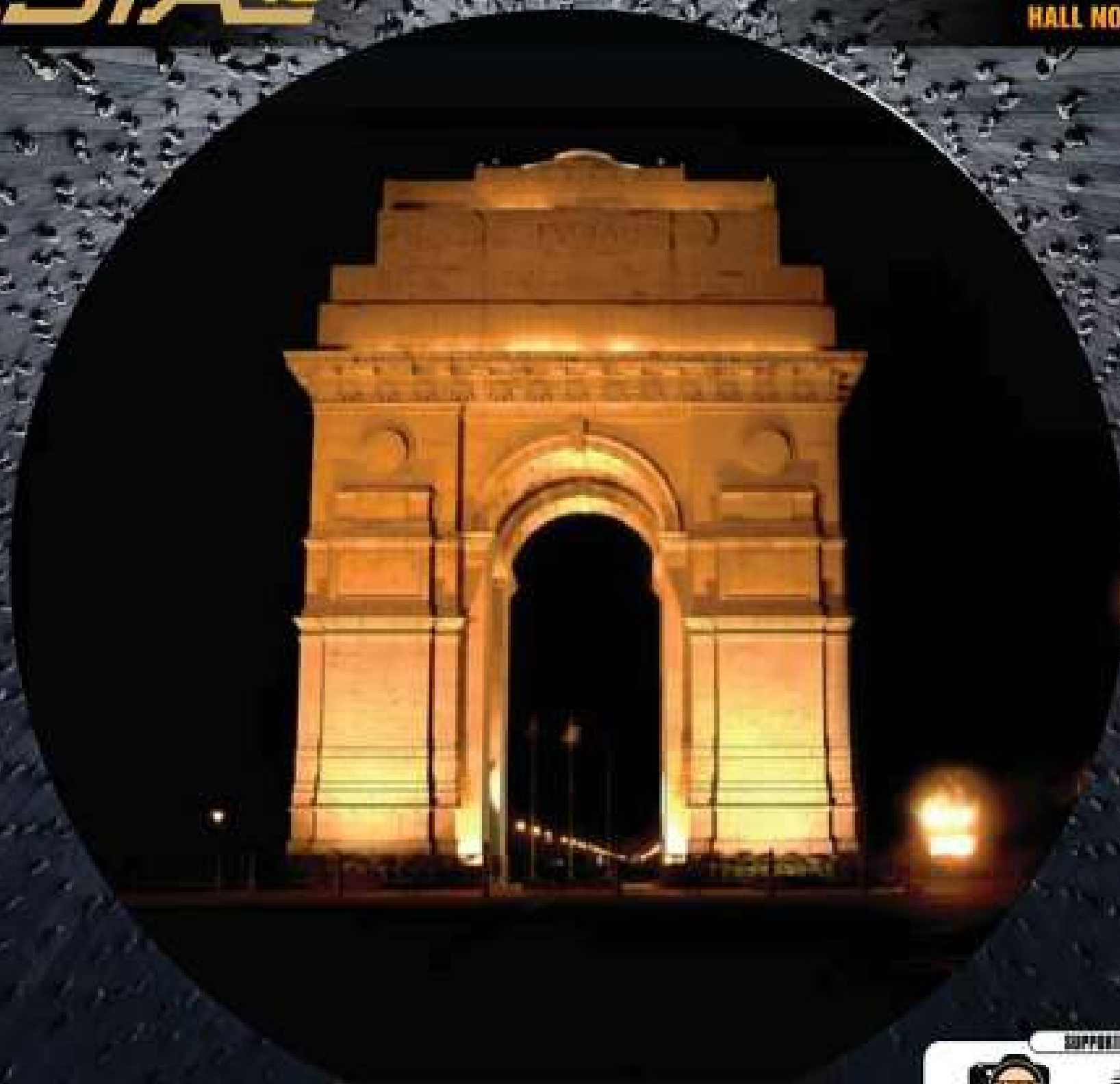
was able to bring out the creativity in me. I have participated in photography competitions to upskill and promote my work through websites or social media. I took photos that I enjoyed the most. The creative industry is changing, and photography is a competitive one, but if you love it and want to do it enough, then you'll persevere. |SP

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The Instagram Photo Feature is for all you photographers and photography enthusiasts on Instagram who caught our eye! Follow @spmagazineofficial on Instagram and tag us in your posts to get a chance to be featured in Smart Photography.



Nimit Nigam
@nimitnigam

Nimit is a self-taught travel photographer, Sony Alpha India Influencer and ProFoto Mentor based in New Delhi. "An avid learner, my thirst for something more than paints and canvases landed me in the field of photography and I started clicking frames instead of painting them. The journey of gradual learning and exploring through this new fascination started in the 3rd year of my graduation which still continues. I click a varied number of subjects which include landscapes, portraits, festivals, Astro etc. I have won many awards and competitions and written several blogs which have been published. I have also been a judge at national and international photography contests" says Nimit.





Roshani Shah

[@roshagulla](#)

Roshani is a traveller and a photographer from India. She believes in breaking the stereotypes of the society and creating her own 'tenacious life'. "I knew one thing for sure that, there are thousands of moments around you, so pick your best one and frame it. 'Travel, click, smile, laugh and live' became like a daily dose in my life! Just the way I dreamt of. I strongly believe in valuing time and quality in every walk of life. Being passionate, enthusiastic and a person who is always eager to learn new skills, is who I like to be. Walking with pals, miles farther and spreading smiles make this journey beautiful. Letting my photographs speak and connect hearts is what I always wish to see" says Roshani.





PHOTO OF THE WEEK **WINNERS**



1

UNIVERSAL FAITH

Saurabh Sirohiya @saurabh_sirohiya_photography



3

ORIENTAL MAGPIE ROBIN

Gaurav Chhabra @gauravchhabra31



2

COSY WEEKEND MORNINGS
AND HEART-FILLING BREAKFAST
Gunjan Patro @gunjan.patro



4

HARD-WORKER

Rahul Sharma @aalsi_photographer

INNOVATION, TECHNOLOGY & IMAGING AWARDS 2021

THE SMART PHOTOGRAPHY AWARDS 2021

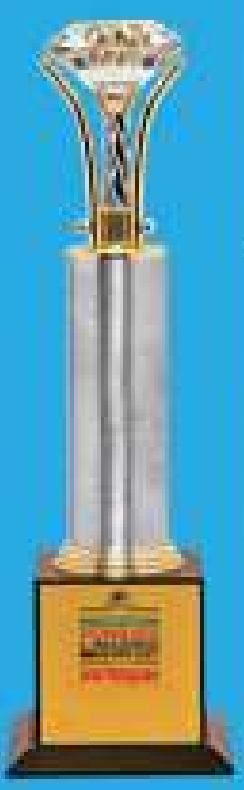


2020, as we are all aware, was a horrible year for the imaging industry as also for most of us. However, the global camera industry was not at a standstill; indeed we saw some of the most technologically advanced equipment being launched in 2020. The pandemic heavily restricted the movement of imaging equipment and consequently also affected the volume of our testing. The SP Awards, have always been awarded only to products that have been submitted for testing. Manufacturers are to be complemented for getting their products through to us in challenging times.

The Editorial team deliberated deeply on the Awards and detailed below are the results. Here we go....

THE MOST PRESTIGIOUS CAMERA OF THE YEAR YEAR SO FAR

YEAR	WINNER
2006	Nikon D200
2007	Canon EOS 400D
2008	Nikon D300
2009	Panasonic Lumix DMC-G1
2010	Canon EOS 5D Mark II
2011	Canon EOS 60D
2012	Olympus PEN E-P3
2013	Nikon D600
2014	Olympus OM-D E-M1
2015	Sony Alpha 7
2016	Canon EOS 5Ds
2017	Canon EOS 5D Mark IV
2018	Sony Alpha 7 III
2019	Sony Alpha 7R IV



ACCESSORY OF THE YEAR



This hub provides an HDMI port, SD and Micro SD card slots and USB Type-A and Type-C ports for high-speed data transfer.



AND THE WINNER IS...

**KINGSTON
NUCLEUM
HIGH-SPEED
USB-C HUB**

NOMINATIONS



Kingston Canvas React Plus Kit



Profoto A10



Sennheiser MKE 200

BEST CAMERA IN A BUDGET SMARTPHONE



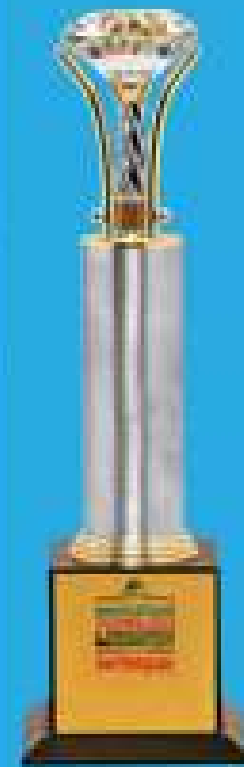
With a capable 64MP quad camera system, the Realme 7 Pro stands out among the budget smartphones. Throw in one of the fastest chargers around, and we have a clear winner.



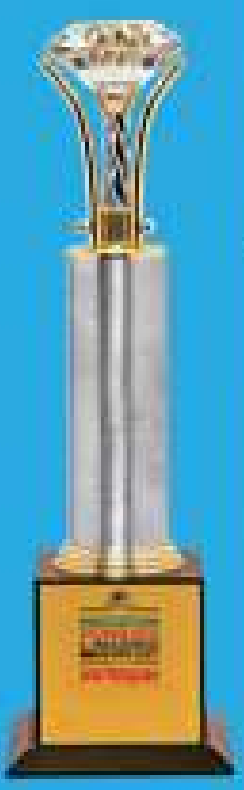
NOMINATIONS



Poco X2



AWARDS 2021



BEST CAMERA IN A MID-PRICED SMARTPHONE

Some of them try to cramp up as many cameras into a phone, while some others succeed in giving the best results with minimum hardware. The Pixel 4a does just that, and we are quite impressed.



NOMINATIONS



Realme X3 Superzoom



Realme X50 Pro



Vivo V19

BEST CAMERA IN A PREMIUM SMARTPHONE



For Apple, the principle seems to be 'do a little less than the competition, but make it as perfect as it could ever get,' and the 12 Pro Max is screaming it aloud.



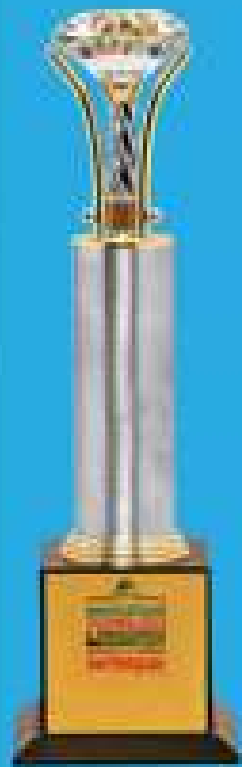
NOMINATIONS



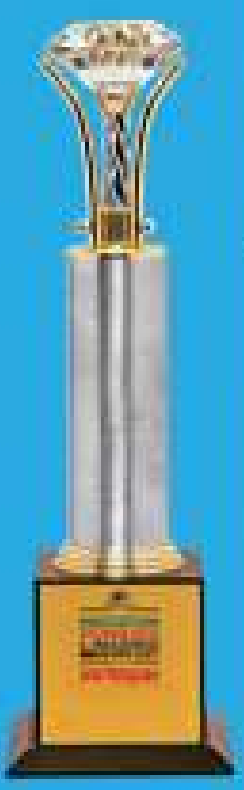
OnePlus 8 Pro



Samsung Galaxy S21 Ultra 5G



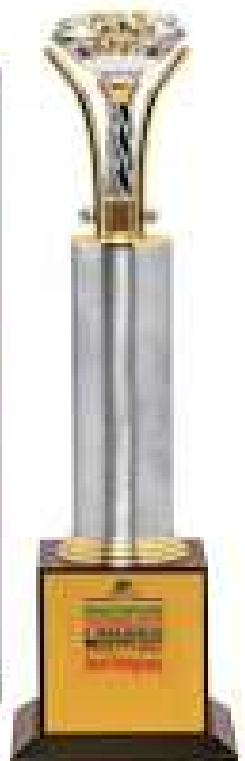
AWARDS 2021



PHOTOGRAPHY MONITOR OF THE YEAR



This 32-inch 4K photo and video editing monitor reproduces 99% Adobe RGB, 100% sRGB, 100% Rec. 709, and 95% DCI-P3 colour gamuts and supports hardware calibration.



AND THE
WINNER IS...
BENQ SW321C

NOMINATIONS



BenQ PD3220 U

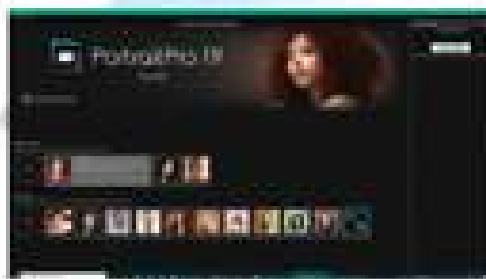
PHOTOGRAPHY SOFTWARE OF THE YEAR



*This useful bundle
of plugins offer the
best value for
money for a
collection of image
editing tools in a
package.*

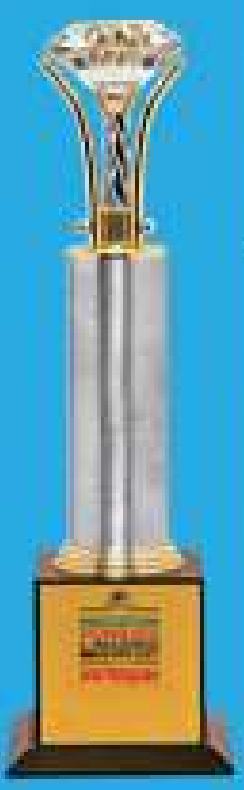


NOMINATIONS



Portrait Pro 19

AWARDS
2021



STORAGE SOLUTION OF THE YEAR



This small and lightweight external SSD offers high speed and high storage capacity with the additional security of fingerprint unlock.



AND THE WINNER IS...

SAMSUNG T7 TOUCH PSSD

NOMINATIONS



Samsung 870 EVO SSD



Sandisk Extreme Pro Portable SSD

PRIME LENS OF THE YEAR



Although a number of prime lenses were launched in the last year, one lens raised the bar considerably. We are referring to the Fujifilm XF 50mm F 1.0 R WR APS-C lens. The Fujifilm lens is the world's brightest autofocus optic. As a portrait lens, it produces beautifully blurred backgrounds. To the beautiful bokeh, add accurate focussing and very good centre to corner sharpness and you have a winner.



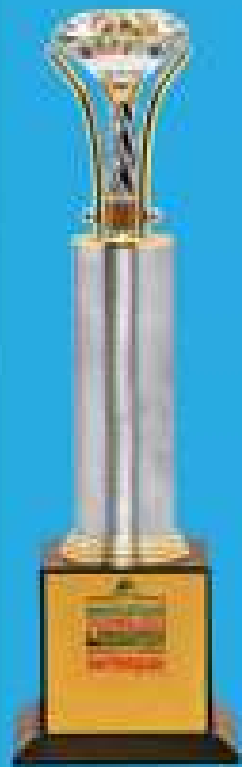
NOMINATIONS



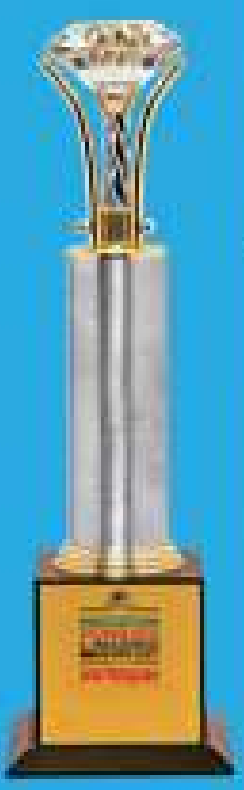
Canon RF 35mm f/1.8 Macro IS STM



Sony FE 20mm f/1.8G



AWARDS 2021



BUDGET TELEPHOTO ZOOM LENS OF THE YEAR



One of the sharpest day-to-day use lenses for Sony users with a fast f/2.8 aperture throughout; and at a very affordable price.



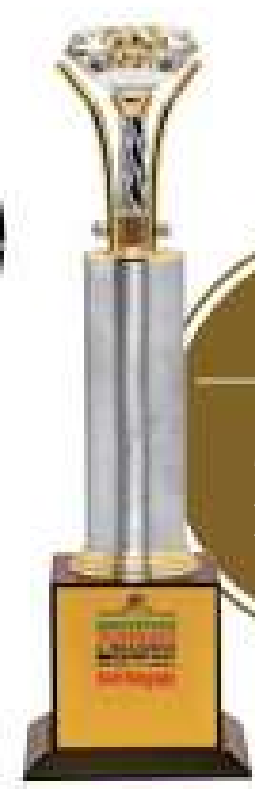
AND THE WINNER IS...

**TAMRON
70-180MM
F/2.8 DI
III VXD**

PROFESSIONAL TELEPHOTO ZOOM LENS OF THE YEAR



Sturdily built and thoroughly professional fast lens for Nikon mirrorless camera users. Fast, incredible sharpness and class-leading Vibration Reduction feature, makes this one of the best lenses Nikon has ever produced.



AND THE WINNER IS...

**NIKKOR Z
70-200MM
F/2.8 VR S**

COMPACT CAMERA OF THE YEAR



This 20 megapixel compact camera is basically designed for vlogging but is equally good for still photography as well. The ZV-1 offers a fast 24-70 mm equivalent f/1.8-2.8 zoom lens and can shoot in 4K up to 30p and Full HD up to 120p. The ZV-1 comes with a very reliable autofocus system.

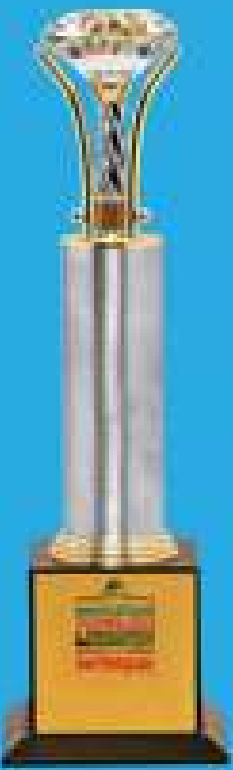
AND THE
WINNER IS...

**SONY VLOG
CAMERA ZV-1**

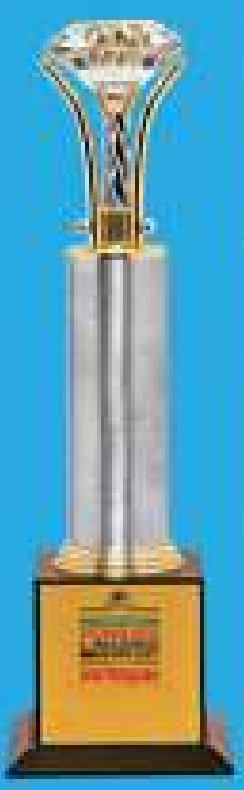
NOMINATIONS



Fujifilm X100 V



AWARDS
2021



MICRO FOUR THIRDS CAMERA OF THE YEAR



A compact, lightweight, interchangeable lens Micro Four Thirds System camera that is a perfect fit for a wide range of users – the Olympus OM-D E-M10 Mark IV – offers 5-axis in-body image stabilisation along with great image quality. It also supports 4K video recording.



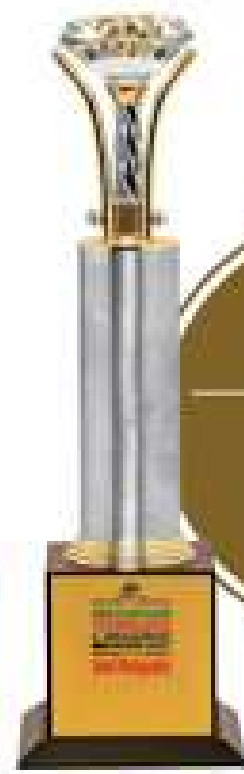
AND THE
WINNER IS...

**OLYMPUS
OM-D E-M10
MARK IV**

APS-C D-SLR OF THE YEAR



A much-needed upgrade to the Canon EOS 80D, the EOS 90D incorporates Canon's highest resolution imaging sensor for an APS-C model. Not only does the 90D produce very sharp images, it offers impressive 4K video without a crop.



AND THE
WINNER IS...

**CANON
EOS 90D**

APS-C MIRRORLESS CAMERA OF THE YEAR



The Fujifilm X-T4 is probably the best APS-C stills-cum-video camera on the market today. It improves on the overall performance of the X-T3, offers better autofocus, a larger battery, fully-articulated rear screen, and above all, adds an in-body image stabilisation that the Fujifilm X-T3 lacked.



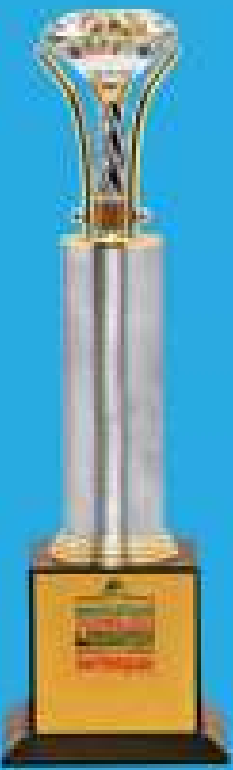
NOMINATIONS



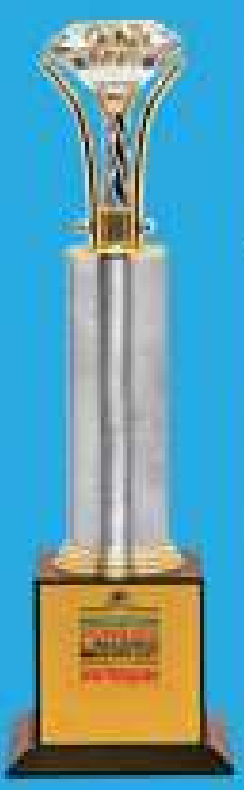
Fujifilm X-A7



Nikon Z50



AWARDS
2021



FULL FRAME D-SLR OF THE YEAR



The successor to the tried and tested Nikon D750, the D780 uses EXPEED 6 – a superior image processor – compared to the EXPEED 4 found in the D750, thus improving on the overall performance and image processing speed. It also incorporates a Back-Side-Illuminated imaging sensor against the front-illuminated imaging sensor on the D750.



NOMINATIONS



Nikon D6

PROFESSIONAL FULL FRAME MIRRORLESS CAMERA OF THE YEAR

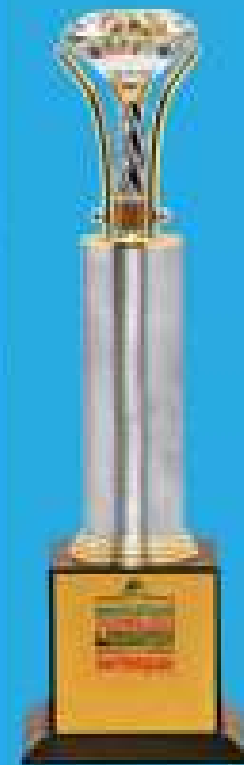


AND THE
WINNER IS...

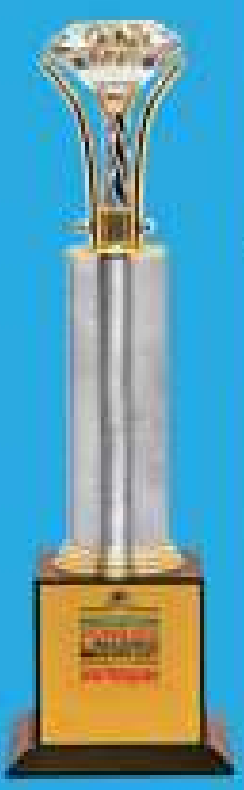
**CANON
EOS R5**



The EOS R5 is Canon's top-of-the-line pro-grade mirrorless wonder. Feature-filled and built to last, there is probably no assignment that the R5 cannot take care of. It offers extremely sharp still images and unparalleled 8K/HQ 4k video quality. Yes, the R5 is expensive, but if you are looking for the best, you need not look further than the R5.



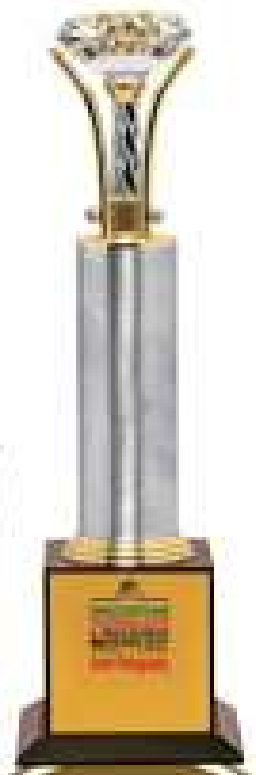
AWARDS 2021



MID-LEVEL FULL FRAME MIRRORLESS CAMERA OF THE YEAR



The dual EXPEED 6 image processor on the 45.7 megapixel Z7 II offers a larger buffer and extremely fast processing speed, along with an amazing range of shutter speeds from 900 seconds to 1/8000 second covering almost any lighting situation possible.



AND THE
WINNER IS...
NIKON Z7 II

NOMINATIONS



Nikon Z6 II

ENTRY-LEVEL FULL-FRAME MIRRORLESS CAMERA OF THE YEAR



The 20.1 megapixel R-series mirrorless camera from Canon is a pleasure to use. Its brilliant noise control, extremely fast autofocus, near-silent operation, great customisation possibilities and excellent video capability make it one of the best enthusiast cameras on the market today.



NOMINATIONS



Sony Alpha 7C

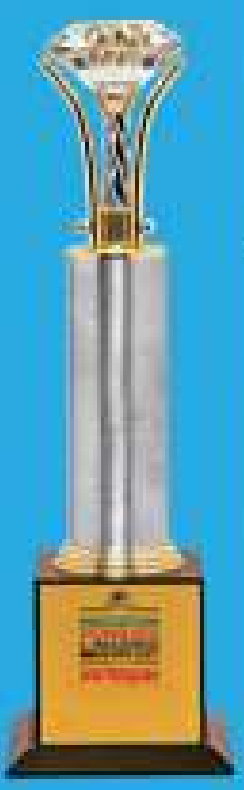


Panasonic DC-S5



Nikon Z5

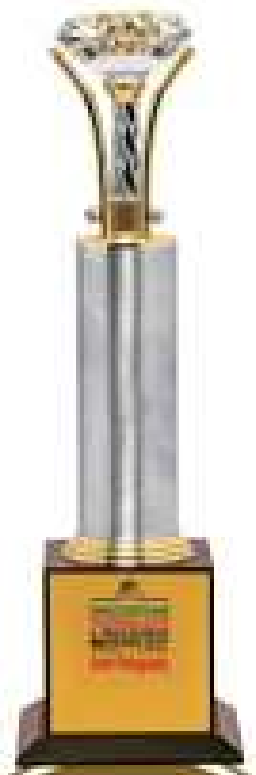
AWARDS 2021



FULL FRAME STILL-CUM-HYBRID CAMERA OF THE YEAR



Primarily designed for videographers and professional content creators, the Alpha 7S III offers a wide range of professional video formats in a fairly compact body. The camera offers competitive still capabilities as well, making it a complete imaging solution for content creators who are primarily focussed on videos.



AND THE WINNER IS...
SONY ALPHA 7S III

NOMINATIONS



Panasonic Lumix DC-S5

MOST PRESTIGIOUS CAMERA OF THE YEAR



When Canon launched its first full frame mirrorless cameras, the world imaging press was a little disappointed. Canon was however working hard behind the scenes and the subsequent launches in the form of the EOS R5 and R6 impressed the imaging world. The editorial team of SP has unanimously chosen the cheaper but extremely capable EOS R6 as the Camera of the Year. The EOS R6 is a highly accomplished all rounder. We were particularly impressed with the Dual Pixel CMOS sensor technology and the phase detection autofocus with a mind boggling 6072 selectable points. A 3.69 million dot viewfinder, a 3-inch, a 1.6 million-dot fully articulated touchscreen, dual high speed UHS-II SD card slots and 5 axis in-body stabilisation complete the mouth watering specification. Handling is brilliant and the results, predictably, are superb. Take a bow, Canon.



NOMINATIONS



Fujifilm X-T4



Olympus OM-D
E-M10 Mark IV



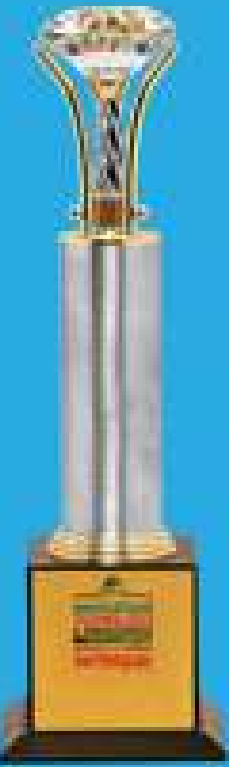
Nikon Z6 II



Nikon Z7 II



Sony Alpha 7S III



AWARDS
2021

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DP600 III KIT

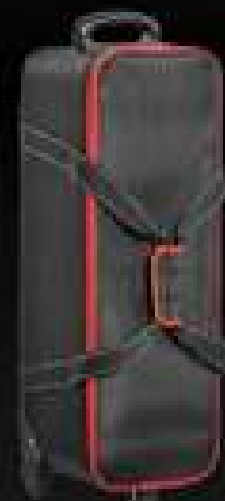
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MOZA AirCross 2

Beyond Your Imagination



Gimbal Weight

950

g

Payload

3.2

kg

Battery Capacity

3000

mAh

Charging Time

1.5

hrs

Battery Life

12

hrs

LIMITED EDITION

MOZA AirCross 2



ALPINE

WHITE



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Motion Control



Motion Timelapse



Panorama



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COLD NIGHTS AND NEW FRIENDS

FROM NATURE'S FURY TO HER WARMTH



Vimal Parmar

Vimal is a Marketing Consultant in the imaging industry and an amateur photographer with special interest in abstracts. His work and articles have been featured in magazines.

Instagram: @vimalparmar



Dr Vani Parmar

Vani is an oncoplastic breast surgeon with special interest in 3D printing. She is equally passionate about motorsports, apart from several extreme terrain drives.

Instagram: @parmarvani.dr

“Vimal, only a few seats are available, and I am going ahead and blocking two” I remember my wife saying something on these lines. Before I could even respond, she had confirmed over a text message to Nidhi of Wander Beyond Boundaries, a Noida based extreme overland expedition organiser.

My wife, Dr Vani Parmar (a cancer surgeon and off-road competitor) and I are not new to overland drives, having done 5 to 6 so far. But this one was quite extreme in terms of the terrain. Around 2,000 km, over two weeks, in nine 4x4 Mahindra Scorpios and two 4x4 Mahindra Thars (This was a Mahindra Adventure powered expedition) with 19 participants, 2 dogs, 2 photographers, one journalist, two mechanics and two expedition leaders. From 15 to 26 Jan 2021.

While the original route was **Noida** to **Chakrata** (originally a cantonment of the British Indian Army, Chakrata lies between the Tons and Yamuna rivers, at an elevation of about 7,000 feet), **Larot** (the last village before Chanshal pass), **Chanshal Pass** (at 14,830 ft., it is the highest peak in the Shimla district. The pass remains open from May to October and is covered with snow for the rest of the year), **Rampur Bushahr** (situated on the left bank of river Sutlej it was a princely state in India during the British Raj), **Kalpa** (home to India's first ever voter Shyam Saran Negi), **Khanag, Jalori Pass** (this pass at a height of 10,500 feet connects Shimla district to Kullu District), **Manali, Killar, Kishtwar, Jalandhar** and back to **Noida**, we were prepared to change plans based on ground conditions which ultimately did happen.

From Noida to Manali it was smooth rolling. On 23 Jan we left early from Manali, drove through the prestigious Atal Tunnel (longest tunnel above 10,000 feet in the world), but, just an hour or two before our destination Killar, things started getting worse. Snowfall was heavy and even with snow chains, the mighty Scorpios started sliding. A small mistake could take us hurtling down into the deep valley. We retraced our way back to a BRO



A quaint hand-painted menu at a highway eatery.



We had some awesome Channa and Rajma along with soft and fluffy chapati straight off the tawa, lovingly made by this lady at Tiuni Town on the banks of Tons river.



View from our homestay at Larot in Himachal Pradesh



One of our many tea breaks

(Border Roads Organisation) camp at Tindi, who were kind enough to accommodate the entire convoy. By the time we hit bed (sleeping bag!) it was 2.30 AM and freezing cold, at almost minus 25 Degree C.

Next day, we could make it only till Shour and not beyond. The road ahead could not be cleared. Our expedition got extended by a day. Ultimately, we decided to return to Noida via Manali.

Overall, we had a great time. Experienced nature's fury and her warmth, got to see some beautiful snow-capped mountains, frozen rivers, starlit sky, met some amazing locals, savoured local cuisine, drove through small villages, bonded with convoy members who are now friends forever, clicked a lot of pictures, learnt to live without mobile connectivity and realised the importance of slowing down in life and taking the journey within. | **SP**



A shepherd we met in the mountains. Gave me a big smile and happily posed when I requested for a photograph.



At Larot. With tourism growing, new properties are being built with sweeping views of the mountains



A hand painted sign at Kothi village near Kalpa



A local at Kalpa town with a million-dollar smile, happy to be photographed



Going by the size, this must have been quite an important letterbox, in Kalpa town, once upon a time.



Chandika Devi Temple at Kothi Village near Kalpa, with intricate woodwork. Kothi itself is an ancient village.



Glowing snow-capped
peaks in the evening
as seen from Kalpa



Our convoy members



Vani, with few of the mighty Mahindra Scorpios
that so effortlessly took on the tough terrain



An exquisitely detailed old wooden house on our way to Khanag. To ward off the super cold winter breeze, most houses have a verandah in front which also provides space to either dry things or for residents to soak in the sun.



View from Jalore Pass

Our home stay at Khanag. Comfortable cottages overlooking a valley with millions of pine trees.



A Dhaba owner at Jalori Pass



A Dhabha at Jalori Pass



Our convoy neatly lined up for a photo session before entering Atal Tunnel



Convoy at the entrance of the 9.02 km Atal Tunnel. This would not have been possible on a regular day because of traffic flow.



There was extreme snow fall at the moment we are on the other side of Atal Tunnel, at an elevation of 10,171 ft.



Mandatory snow chains around the tyre for better traction



Dr. Vani Parmar

Dr. Vani and
Vimal Parmar
along with
their vehicle





LEARNINGS

LEARNING

CREATE A PHOTO BOOK

PART 2

RECAP: Last month, you read about the basic features of the Book module of Lightroom. You also saw how you can create a layout for your photo book, populate it with your pictures, arrange them on a page, etc. In this part, you can read about how we can further customise and then create the final printable file of the book.

We have a few more tools available to us to customise the layout of a page.

Zoom slider
You might have noticed that whenever you click on an image, a 'zoom' slider appears on the top. This shows 0% or the natural size at its default position. You can move the slider to the right to get a more magnified view. In essence, this is a cropping tool to help you to fine-tune what you want to show on the page, without affecting the actual image in your catalogue. It has no other effect. If you zoom too much, it is obvious that the resolution of the photo reduces and if it becomes too low for proper printing, Lightroom shows an exclamation mark indicating that you should back off.

Guides
This panel (Picture 1*1) enables and disables guides that are nothing but lines that appear to help you to move, position and align photo(s) within the page. Several guides are available and you can switch them on or off as needed. While they appear on the screen, they will not appear in the final output.

Cell
You might have observed that when you select a photo, a yellow border appears around it. This is called the cell and it is the bounding box of the photo. The default size is set as per the layout preset you have chosen earlier. However, you can change the size of the photo within the cell using the **Cell** panel (Picture 1*2). Expand this panel and also tick the box **Link All** (Picture 1*3). This will ensure that the padding or space between the cell bounding box and photo, remains uniform throughout. Move any slider and the photo will shrink or enlarge within the cell box. However, the photo will not be cropped.

This panel also allows you to add a border (Picture 1*4) to the photo and you can choose the thickness and the colour of the border.

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One of the most powerful features of the Book module is that you can add text to each photo, using the **'Photo Text'** and also to the page as a whole. The latter is known as the **'Page Text'**. This is something that you cannot do when you use JPEG files. The result is a book that will give a more satisfying user experience, as most readers would like to read about the photo you show.

Let's start with **Page Text** first. To enter text for a photo, the layout of that page must support text to start with. In this context, refer to the **Auto Layout** panel Picture 2, where we have chosen the preset Picture 2*1. **One Photo Per Page with Text**. This will enable us to enter text. This preset also has a default font and size for text. If you want to change it, click on **Preset**, you can scroll down and choose **Edit Auto Layout Preset** to customise it or make your own preset.

The **Photo Text** menu is shown in Picture 3. First, select the photo for which you want to add text. Tick **Photo Text** (Picture 3*1) to enable it and then click on the double arrow mark (Picture 3*2). Now you have many choices available. These include **Caption**, **Custom Text**, **Date**, **Equipment**, **Exposure**, **Filename**, etc., select what you want. In this case, I have chosen **Custom Text** as I can enter the text I want. The distance between the text box (where you will enter the text) and the photo is controlled by the **Offset** slider (Picture 3*3). Tick **Align With Photo** (Picture 3*4), so that the box will be aligned with the photo. Finally, we can position the text box where we want, relative to the photo (Picture 3*5). **Above**, **Over**, or **Below**. I have selected the last, as this looks the best.

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Picture 1: Guides
Cell panel
Link All
Border

Picture 2: The Auto Layout panel.
Preset
Auto Layout
Clear Layout

Picture 3: The Photo Text panel.
Photo Text
Text options
Offset
Align
Position

Picture 4: The Page Text panel.
Page Text
Text options
Offset
Type

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April 2021 | Smart Photography | 83

82

LEARNING

EASY EXPOSURE

This write-up is primarily for beginners and the less experienced, but others may also find it helpful.

Rohinton Mehta

One of the questions that I am often asked relates to exposures. It goes something like this: "There are several metering modes and exposure modes on my camera. Which one should I use?" Which is the easiest-to-use exposure mode?" And so on.

Let's start with the 'exposure', 'exposure meter' and 'exposure modes' within our cameras. An 'exposure' is a combination of the correct ISO (film/sensor sensitivity), aperture and shutter speed - the three fundamental settings in using our cameras. The 'exposure meter' reads the brightness of the light and helps us in setting the proper exposure. Our cameras offer a couple of exposure metering modes — Evaluative/Matrix, Centre-weighted, Spot, Highlight-weighted and in the case of Canon cameras, also Partial metering. Since we want to keep this simple, we will not go into how the different exposure meters work (you may check our earlier issues; this is a topic that is often covered).

Fig. 1

Fig. 2

Fig. 3

Fig. 4

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April 2021 | Smart Photography | 87

87

LEARNING

EASY PORTRAIT LIGHTING

Natalia Arambova is a well-known professional portrait photographer based in Mumbai. She conducts several workshops in India and all over the world, and has been featured by Smart Photography in the past. We requested her to show simple yet effective lighting techniques that anyone with a basic knowledge of photography could follow. Here are four easy portrait lighting arrangements that Natalia has sent us.

Alissa Ruter

Natalia Cherenkova

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April 2021 | Smart Photography | 91

90

CREATE A PHOTO BOOK

PART 2

RECAP: Last month, you read about the basic features of the Book module of Lightroom. You also saw how you can create a layout for your photo book, populate it with your pictures, arrange them on a page, etc. In this part, you can read about how we can further customise and then create the final printable file of the book.



Ashok Kandimalla

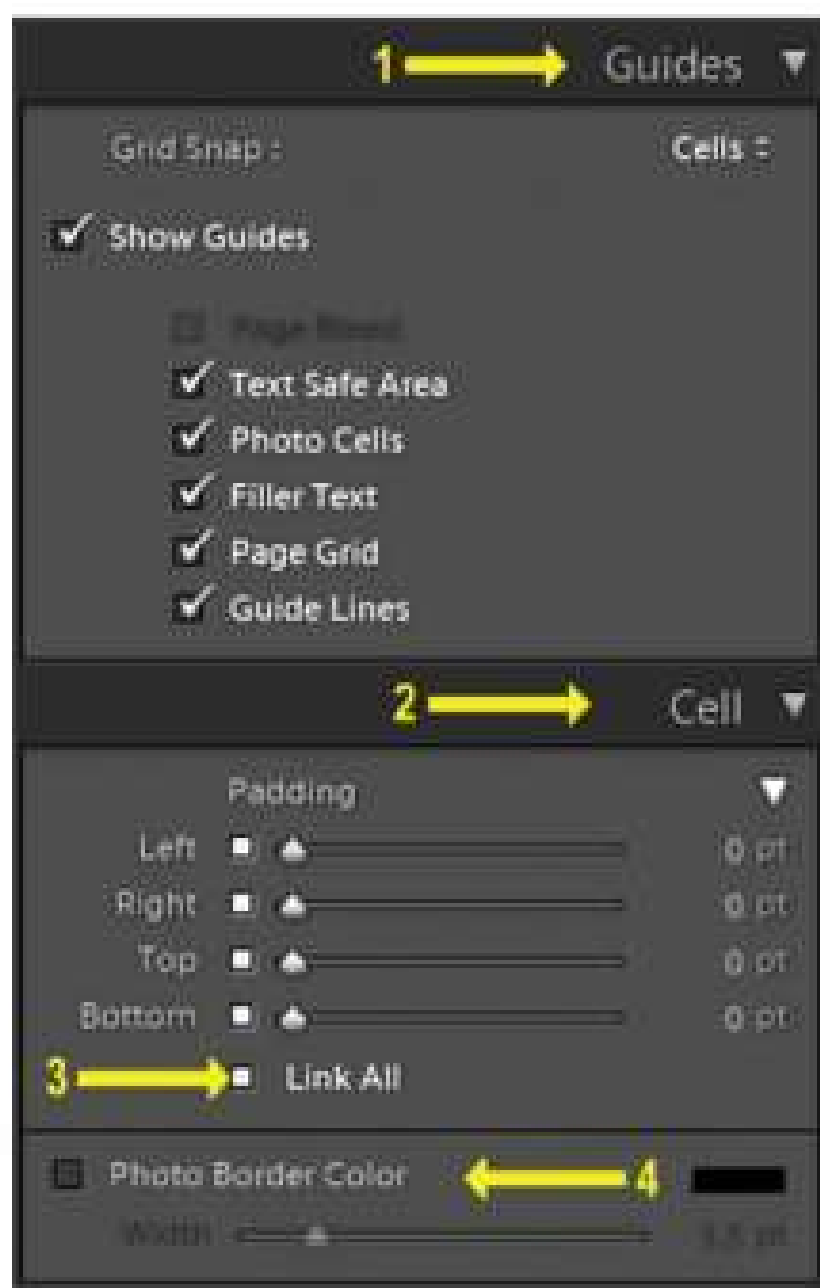
Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published more than a 100 articles on photography and some of his writings have also been published in the well-known international magazine *Popular Photography*. An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is the only Indian photographer to be featured on the Nikon Centenary website. He is presently working as a Management and Engineering consultant. He can be reached at kashokk@gmail.com.

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Picture 1: Guides and Cell panel
1^1 Guides menu
1^2 Cell
1^3 Link All
1^4 Border



Picture 2: The Auto Layout panel.

2*1 Preset
2*2 Auto Layout
2*3 Clear Layout

Guides

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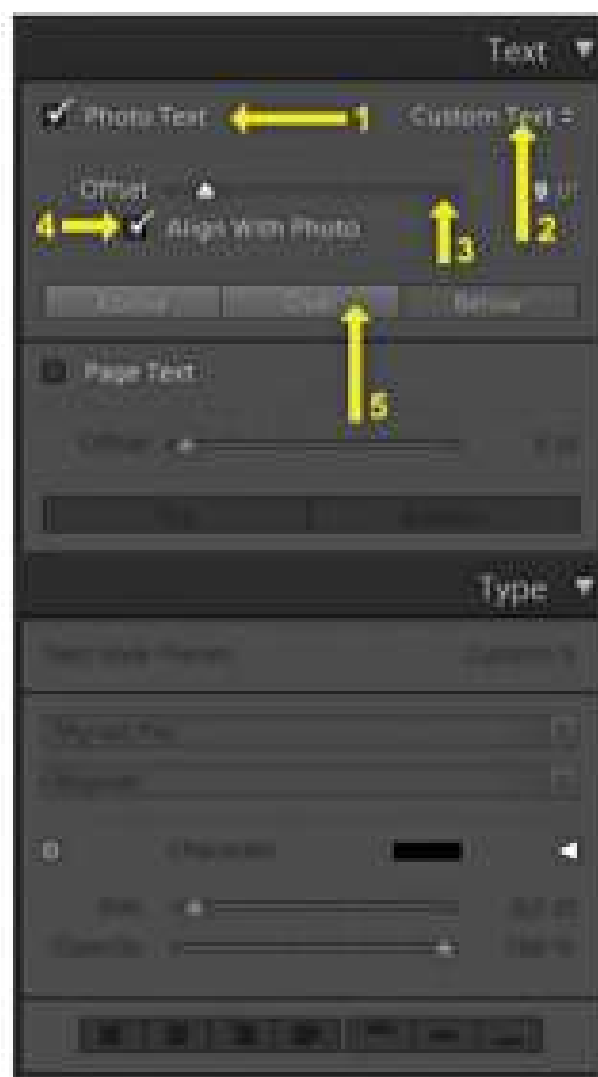
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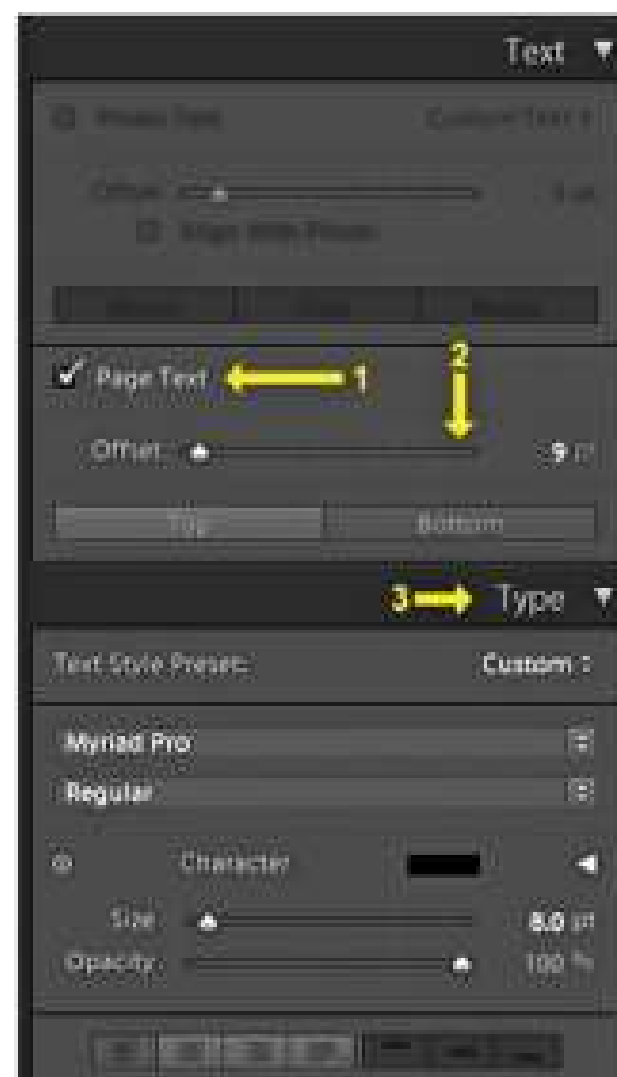
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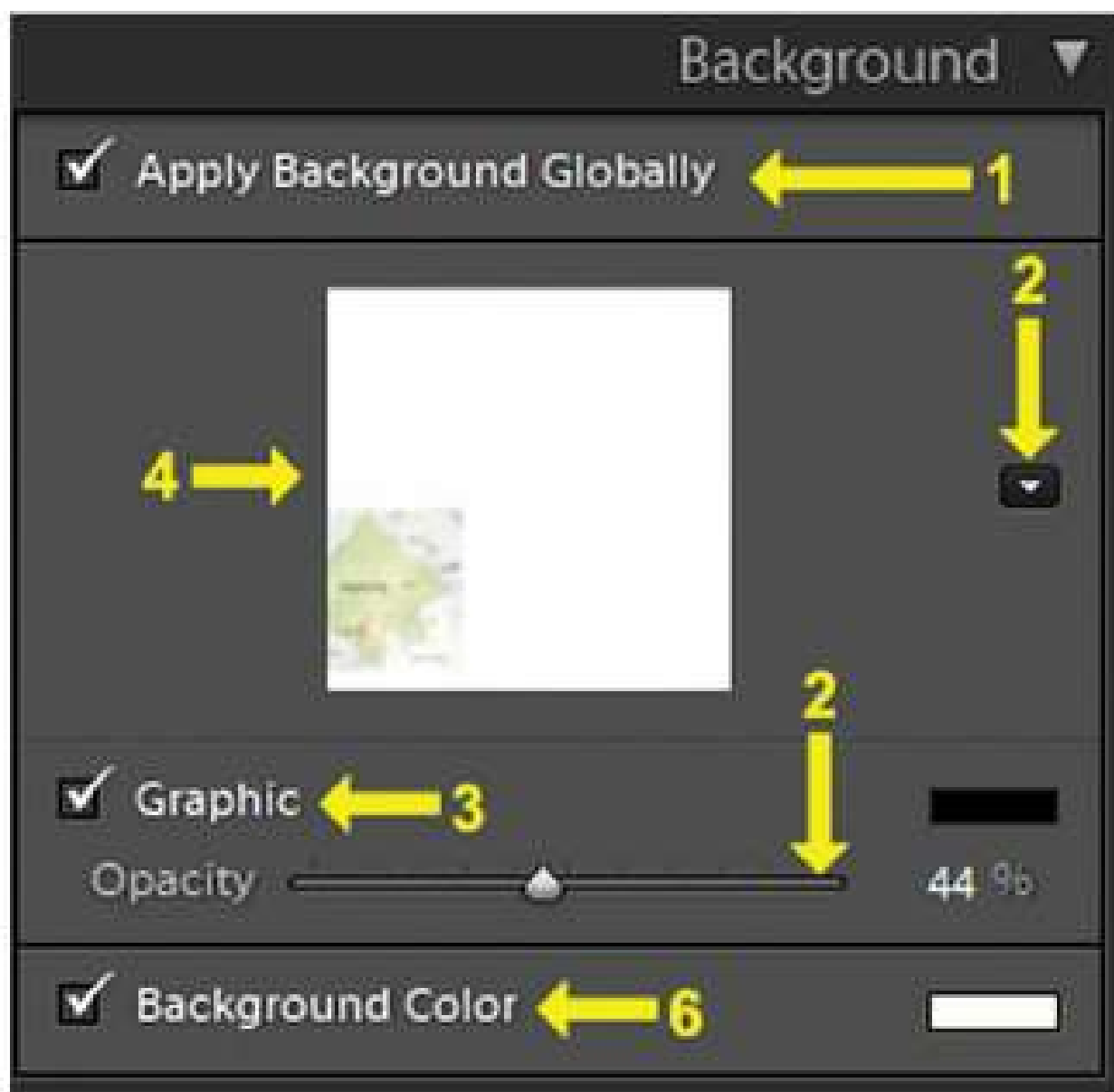
Picture 3: The Photo Text panel.

3*1 Photo Text
3*2 Text options
3*3 Offset
3*4 Align
3*5 Position



Picture 4: The Page Text panel.

4*1 Page Text
4*2 Offset
4*3 Type



Picture 5: The Background panel.

5¹ Apply Background Globally

5² Graphic tick box

5³ Add Background Graphic

5⁴ Drop area

5⁵ Opacity

5⁶ Background Color

Background

The Book module by default provides a plain white background. While this is fine, you can make it better and more attractive by adding a background, using the **Background** panel (Picture 5).

There are two types of backgrounds that you can give – a graphic and solid colour. You can also apply both together. Tick

Apply Background Globally (Picture 5¹) to give the same background to all pages. Also, tick **Graphic** (Picture 5²). This will enable you to apply a graphic. Clicking on the little black arrow **Add Background Graphic** (Picture 5³) will show many pre-made graphics for different purposes like travel, wedding, etc. You can choose any one of these. However, I suggest you use something more relevant to the book. In this case, I downloaded a map of Rajasthan to use as a background. This image must be added

to the collection of the book. You can now drag and drop it in the area **Drop Photo Here** (Picture 5⁴). This image will now appear as a background on all the pages. Use the **Opacity** (Picture 5⁵) slider so that the background is of the right intensity. It should be visible, but not obtrusive.

Also, you can change the colour of the background if you want. Tick **Background Color** (Picture 5⁶) and choose a colour from the colour box on the right. I suggest you use a pastel colour or a light shade of grey. I have chosen the former.

Picture 6 gives a page without any additions and Picture 7 shows the same page after adding photo text, page text, a graphic and a coloured background.

Rearranging pages and photos

Once you populate the layout, i.e. it has all the pages and the photos in them, you can rearrange the pages by simply dragging a page to a new place. Likewise, you can move a photo from one place by dragging and dropping it on to another. When this is done, the positions of the photos are swapped.

However, you will not be able to rearrange the photos in the film strip, unless the book is saved. Once this is done you can freely arrange or in other words re-sequence them. Remember, that doing so will not change the current position of the photos in the layout.

To save the book, go to the main menu -

Book > Create Saved Book

A pop-up menu will appear and in the

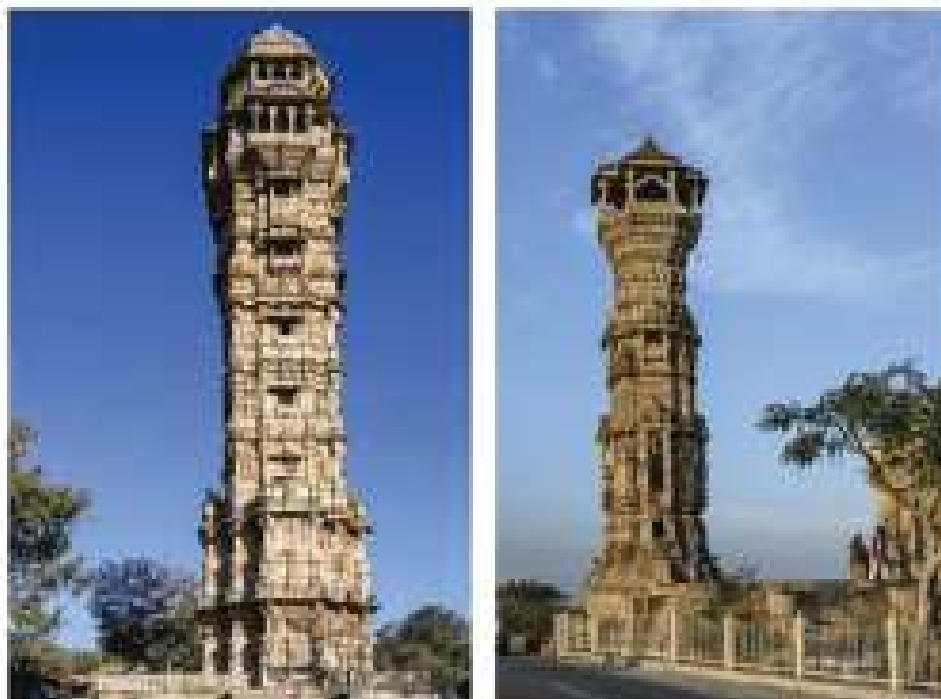
name field, type the name of the book you want to create. I have given the name **'My Rajasthan Memories'**. This name will now appear as a collection in the Collections panel. Note, that this collection has an icon (that looks like a book) before the name. Remember, that it does not create the book itself but just a collection. Once this is done, you can even rearrange the photos in the Filmstrip by dragging and dropping. However, the book will not be updated. To update, go to the **Auto Layout** panel (Picture 2), first click on **Clear Layout** (Picture 2↗3) and then click on **Auto Layout** (Picture 2↗2) to repopulate. A word of caution. This will change the layout of all the pages to the default preset you are using, and if you have customised the layout of any individual pages, you will have to do that again.

Removing and adding a page

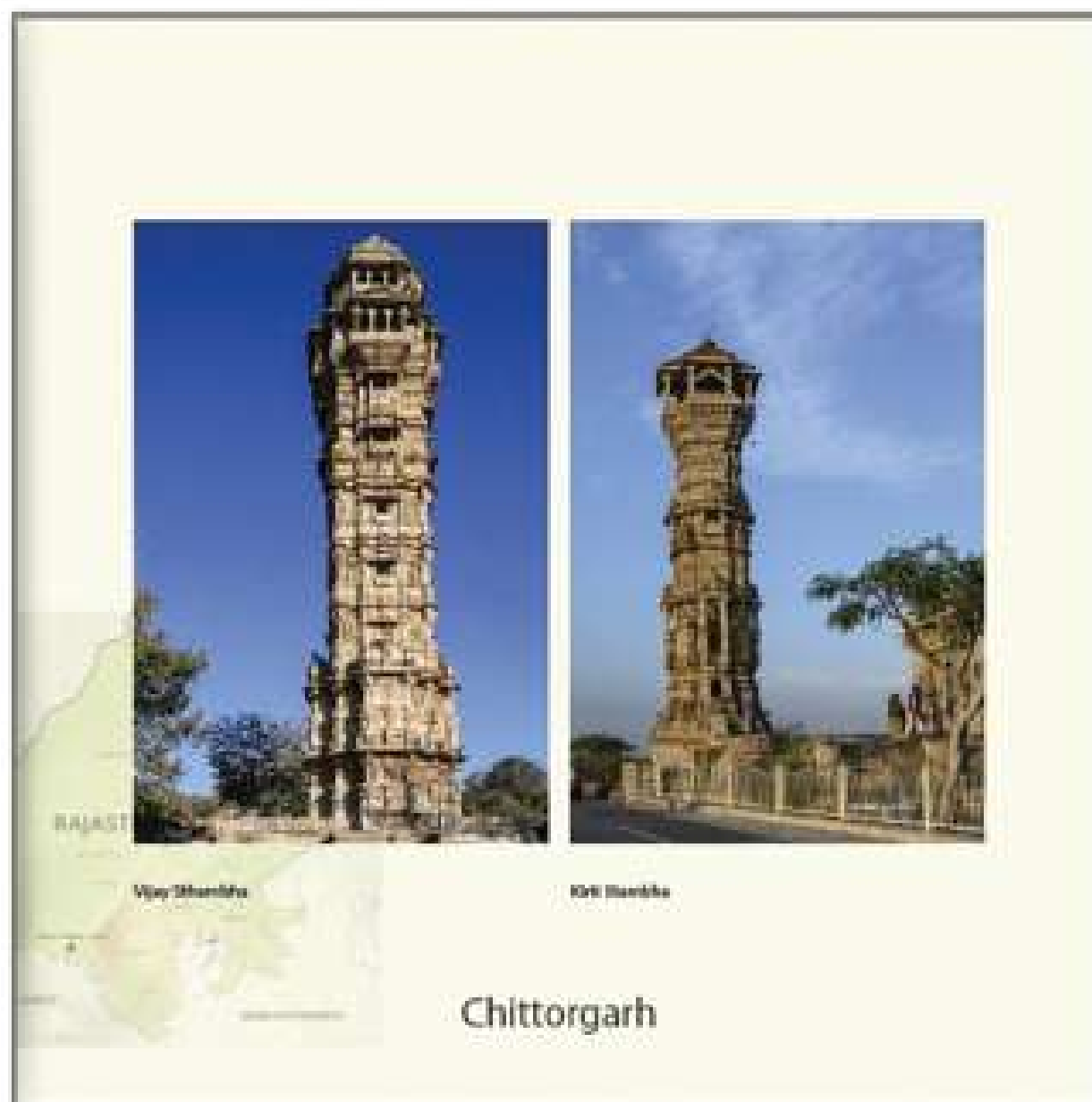
To remove a page, first select the page you want to remove by clicking on it. A yellow border will appear at the bottom. Right-click on that and choose from the popup menu **Remove Page**. If you want to add a page, first select a page, right-click, and from the menu select **Add Page**. A new page will be added to the right side of the selected page with the same layout, but, without any photo. Simply drag and drop a photo from the Filmstrip to populate it. Please note, you will not be able to add a single page on the side of a two-page spread as you cannot break such a layout into two individual pages. If you try to add a page, then two pages will be added.

Removing and adding a photograph

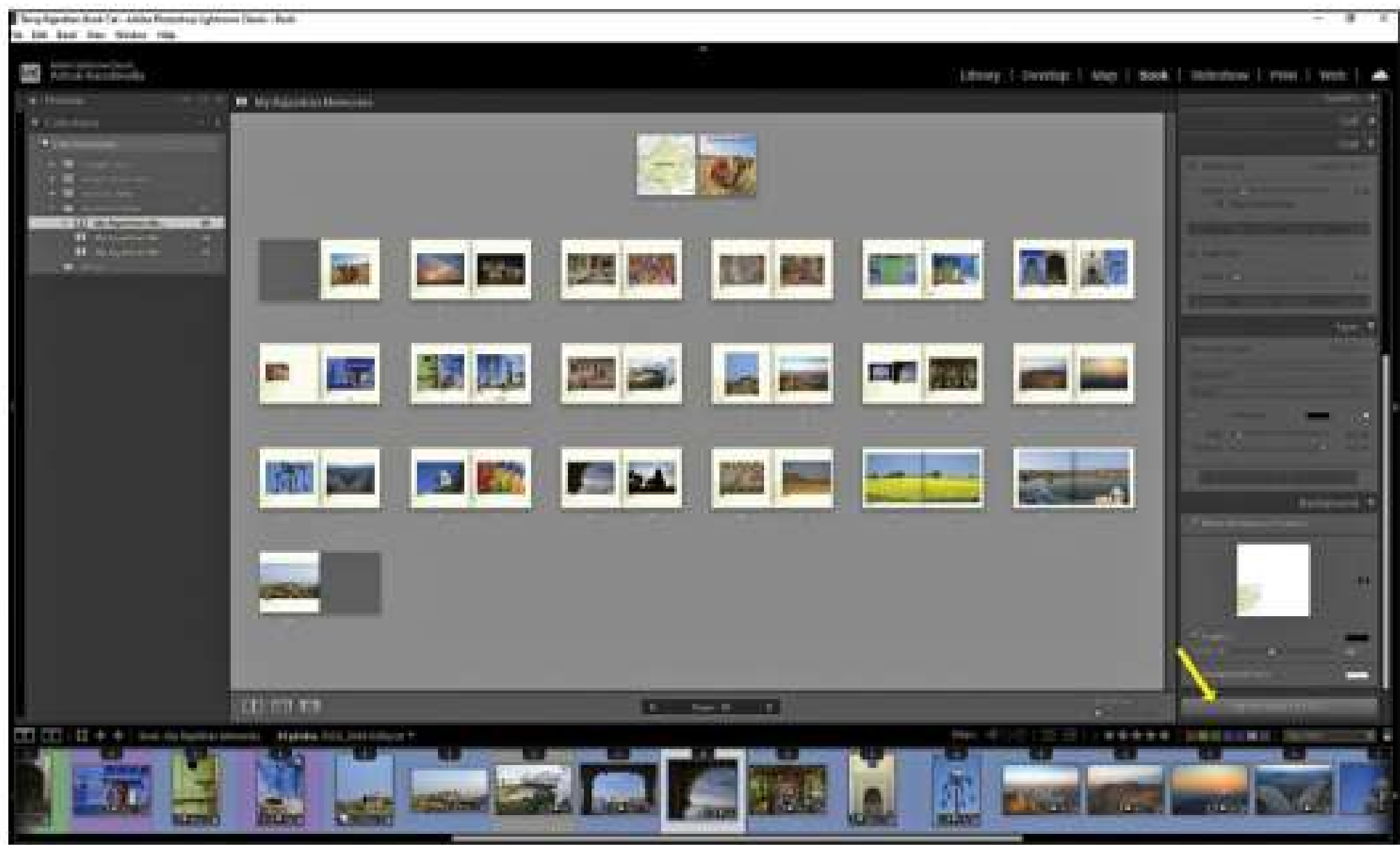
If you want to remove a photo from a page, right-click on the photo you want to remove and choose from the popup menu select **'Remove Photo'**. This photo will be removed from the page but will still be in your collection. If you want you can insert another photo by dragging and dropping it into that blank space. You may have forgotten to include a photo in your book initially. Lightroom is flexible enough to accommodate that too. Go to the Library module and add that image to the collection you created for the book.



Picture 6: A page with no text or background added.



Picture 7: The same page after adding photo text, page text, a graphic and a coloured background. Compare this with Picture 6.



Picture 8: The final screen with the layout.

Add a new page as described and now drag and drop it on to the new page. After all the steps described, your screen should look similar to this (Picture 8):

Creating the book

This is the final step. Please read this section carefully as there is a quirk that you should understand.

As mentioned, the Book module is primarily designed to create a hardcopy. So, even when you opt to make a soft copy, that is a PDF file, two files will be created. The filename of the first will end with the word **‘cover’**. This is a single sheet with the size of the book fully spread. For example, if the book is 13 x 11 in. in size, the cover PDF will have a dimension 26 x 11 in. This can be printed on a thicker paper and can be used for covering the book at the binding stage. The second PDF file will have

all the photos that you have chosen to create the book.

To create the book, click on the large button (Picture 8 arrow mark) **‘Export Book to PDF’**, just below the Background panel. A dialog box will prompt you to enter the file name for the book. In our case, we will call it **‘My Rajasthan Memories’**. Lightroom will now create two files as explained. These will have the names **My Rajasthan Memories Cover** and **My Rajasthan Memories**. The latter file has the photos and is what we want. After you create the book, you will see that the first and the last photos that formed the cover are also included as pages of the book (that is the second PDF file). Hence, if you are going to use only the softcopy of the book, then nothing needs to be done other than ignoring the **‘cover’** PDF file.

If you plan to print you need to remove these pages as they have already been included in the cover pages PDF file. You just need to first delete those pages (page number one and the last page) as you would delete any page (as explained elsewhere) and then create the two PDF files as explained. These can be sent to a printer. |SP

CONCLUSION

The Book module of Lightroom is often ignored but it is useful. It helps you to create a professional quality book in no time with ease. It also offers a great amount of flexibility for arranging and laying out the photos. If you are having a bunch of photos that you took on a holiday, make at least a softcopy of the book and share it with your friends. It is sure to get you a positive reaction. Try it out and share your experiences with us.

All text, diagrams and images © Ashok Kandimalla

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 **Rohinton Mehta**

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Pic 1



Pic 2



Pic 3



Pic 4

Let's first see which exposure modes are available to us and how they work. We have: A (Aperture Priority, pic 1); S (Shutter Priority, pic 2); P (Program, pic 3) and M (Manual, pic 4).

Note: Canon prefers to call Aperture Priority as Aperture Value (Av) and Shutter Priority as Time Value (Tv).

How do they work?

The first thing you need to do for any kind of exposure mode is to set the sensitivity (ISO). This, most often is ISO 100.

- **Aperture Priority:** You set the aperture of your choice (depending on the depth of field you desire) and the camera automatically picks up what it considers as the appropriate shutter speed.

Note: For greater depth of field, you set a narrow aperture (like f/11 or f/16) and for shallow depth of field, you set a wider aperture (like f/4 or f/2.8 etc.)

- **Shutter Priority:** You set the shutter speed of your choice (depending on whether you want to freeze the action or create a sense of movement in your picture) and the camera automatically picks up what it thinks is the appropriate aperture.

Note: To freeze subject movement, you select a fast shutter speed (like 1/500sec-1/4000sec, mostly depending on how fast the subject is moving) and to create a sense of movement, you select a slower shutter speed (like 1/15 sec – 1sec, just as an example). Different shutter speeds will create a different 'look' to your photo.

- **Program:** In this mode, the camera automatically selects the aperture as well as the shutter speed. Hence I would consider this to be the easiest-to-use mode of exposure. However, since this is an 'Auto' mode, in my opinion, it does not allow a newcomer to learn about exposures.

- **Manual:** This mode requires that you set the aperture as well as the shutter speed. There is an 'exposure meter' within the camera that tells you when the exposure is correct. You can first set the aperture and find the corresponding shutter speed, or you can first set the shutter speed and find the corresponding



Overexposed
by 1 stop,
Manual mode



Correct
exposure,
Manual mode



Underexposed
by 1 stop,
Manual mode

aperture. Since this mode requires that you set two parameters, it takes a bit longer to do that.

So, which exposure mode should you use?

That is your choice. For the majority of my photos, I use Aperture Priority.

Note 1: Whichever exposure mode you prefer to use, I suggest that you keep using that mode till you get comfortable with it. Once you are comfortable with a particular exposure mode and want to experiment further, that is your choice.

Note 2: When using any exposure mode, you must keep an eye on the camera selected parameter (within the Viewfinder, you will see the aperture/shutter speed/ISO etc). For example, when using Aperture Priority mode, you must keep an eye on the shutter speed that the camera selects. If the shutter speed is too low for hand-held camera shots (which could get you a shaky picture), you may consider using a wider aperture, or consider increasing the ISO sensitivity. If you look at it another way, Aperture Priority also works like Shutter Priority – you can adjust the aperture till you get your required shutter speed!

What could you do if the photo on the camera LCD appears too bright or too dark?

First, keep in mind that the LCD at the rear of your camera is not perfect. Almost every camera LCD shows the captured photo brighter than it actually is.

If the photo appears too bright, use the Exposure Compensation button (see pic above right), shown with red arrow provide a minus compensation and take the shot again.

If the photo appears too dark, use the Exposure Compensation button, provide a plus compensation and take the shot again.

Note: Exposure compensation may not work if you are in Manual exposure mode. It is as simple as that!

Two Helping Hands

If you want to take things further (and



you should), consider taking the help of the two helping hands: the Histogram and the Overexposure Warning.

A histogram is a graph that shows us the distribution of tones in an image. It also gives us an idea of the brightness level of the different pixels in the image. Though there is no such thing as a perfect histogram, the following gives us an idea about the different tonalities in our image.



a) If the histogram is bundled to the left, it tells us that some pixels are very dark. (See Screenshot above)



b) If the histogram is bundled to the right, it tells us that some pixels are too bright. (See Screenshot above)

c) If the histogram has a dip in the centre, but is high at the sides, it indicates that the image has a lot of contrast. (See Screenshot below)



d) Generally, we want a histogram that is neither touching the left vertical side nor the right vertical side, but one that is spread out as close to the vertical sides, without touching them.

The 'overexposure warning', if set, draws our attention to any area of the photo that is overexposed. It does so by blinking the overexposed areas. (Overexposed areas have no detail in them, and very often, there is nothing we can do to get back the lost details. Hence we must ensure that highlights are not overexposed).

As long as you follow the basic guidelines mentioned above, you should be able to create perfectly exposed images that will be loved by you and your viewers. Good luck! **SP**

EASY PORTRAIT LIGHTING



Alicia Kaur



Natalia Arantseva

Natalia Arantseva is a well-known professional portrait photographer based in Mumbai. She conducts several workshops in India and all over the world, and has been featured by Smart Photography in the past. We requested her to show simple yet effective lighting techniques that anyone with a basic knowledge of portraiture could follow. Here are four easy portrait lighting arrangements that Natalia has sent us.

Anastasia Cheporukha



Octa soft box 135 cm was used as shown. The photo is shot through a glass pane on which water was sprayed on the side away from the camera.

Anastasia Cheporukha



Helena Gomes



Diffused beauty dish and single light placed at an angle of 40 degree above the model.

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REVIEWS

RATING SYSTEM

Final Rankings

Recommended 75-80%
Best Buy 81% and above

D-SLR/ILCC

Design & Build Quality..... (out of 20)
Key Features..... (out of 20)
Ergonomics..... (out of 20)
Performance
Autofocus(out of 5)
Metering.....(out of 5)
Noise control.....(out of 5)
Distortion/Sharpness.....(out of 5)
LCD/Viewfinder(out of 5)
Auto White Balance.....(out of 5)
Value for Money (out of 10)
Grand Total (out of 100)

LENSES

Design & Build Quality..... (out of 20)
Key Features..... (out of 20)
Ergonomics..... (out of 20)
Performance
Autofocus(out of 5)
Sharpness.....(out of 5)
Distortion control.....(out of 5)
Aberrations(out of 5)
Darkening of corners.....(out of 5)
Extra Features.....(out of 5)
Value for Money..... (out of 10)
Grand Total (out of 100)

COMPACT CAMERAS

Design & Build Quality..... (out of 20)
Key Features..... (out of 20)
Ergonomics..... (out of 20)
Performance
Autofocus(out of 5)
Metering.....(out of 5)
Noise control.....(out of 5)
Distortion/Sharpness.....(out of 5)
LCD/Viewfinder(out of 5)
Auto White Balance.....(out of 5)
Value for Money (out of 10)
Grand Total (out of 100)

96

Mirrorless Review Sony Alpha 7S III



100

Mirrorless Review Fujifilm X-S 10



Inside the Box

- ✓ Alpha 7S III body
- ✓ Rechargeable battery NP-FZ100
- ✓ Battery charger BC-QZ1
- ✓ Power cord
- ✓ Cable protector
- ✓ Shoulder strap
- ✓ Body cap
- ✓ Accessory shoe cap
- ✓ Eyepiece cup
- ✓ USB-A to USB-C cable (USB 3.2)

■ **Sujith Gopinath**

The Alpha 7S series is Sony's 'sensitivity' variant of the Alpha series Full Frame mirrorless interchangeable lens cameras. These are essentially designed for professional video production and hence have to be considered as a video camera that can also capture amazing stills, though at a lower resolution than most still cameras.

Design & Build Quality

The Alpha 7S III is built solid with a magnesium alloy chassis and dust and moisture resistant construction. The body has a matte finish similar to all Alpha-series cameras. The camera is well constructed as any flagship interchangeable lens camera in the market.

Key Features

The 12.1-megapixel Sony Alpha 7S III uses a 35 mm Full Frame (35.6 × 23.8 mm) Exmor R CMOS sensor and a BIONZ XR image processing engine. The camera features in-body 5-axis Sensor-Shift image stabilisation. The camera accepts Sony E-mount lenses and uses Fast Hybrid AF, which combines phase-detection and contrast-detection systems. The camera offers a total of 759 phase detection AF points. With APS-C lenses, it offers 285 phase detection and 425 contrast-detection AF points. The AF system is sensitive from EV-6 to EV20 at ISO 100 equivalent. The camera offers focus modes such as AF-A (Automatic AF), AF-S (Single-shot AF), AF-C (Continuous AF), DMF (Direct Manual Focus) and Manual Focus. Focus area options are Wide, Zone, Centre,



Sony Alpha 7S III

₹3,34,990
for body only

Full Frame for Videographers

Flexible Spot, Expanded Flexible Spot and Tracking. The A7S III offers Sony's acclaimed Eye AF. The system can detect both human and animal eyes in still mode. Human eye AF allows you to select right or left eye. In movie mode, it can detect human eyes only, once again allowing you to choose between right and left eye. The camera lets you control AF tracking sensitivity, AF subject shift sensitivity and AF transition speed while also allowing you to switch between vertical and horizontal AF area orientations.

The Alpha 7S III uses a 1200-zone evaluative metering, which efficiently works at light levels from EV -3 to EV 20 at ISO 100 equivalent with an f/2 lens. Metering modes available are Multi-segment, Centre-weighted, Spot, Spot Standard/Large, Entire Screen Average and Highlight. Exposure can be compensated up to +/- 5.0 EV at 1/3 or 1/2 EV steps. Exposure bracketing is available for 3, 5 or 9 frames in continuous and single modes. The camera provides shooting modes such as Auto (iAuto), Program AE (P),

Camera: Sony Alpha 7S III
Aperture: f/8
Shutter Speed: 1/5 sec
Focal Length: 70.0 mm
ISO: 100



Aperture priority (A), Shutter-speed priority (S), Manual (M) and Movie. Equivalent sensitivity ranges from ISO 80 to 102,400, which is expandable from ISO 40 to ISO 409,600. White Balance options available are Auto, Daylight, Shade, Cloudy, Incandescent, Fluorescent, Flash, Underwater, Colour Temperature (2500 to 9900K), Colour filter and Custom.

The Alpha 7S III uses an electronically controlled, vertical-traverse, focal-plane shutter along with an electronic shutter based on sensor readout time. Electronic front curtain and silent shooting are available. Shutter speeds range from 30 to 1/8000 sec and , Bulb in still mode, while movie mode offers shutter speeds of 1/4 to 1/8000 sec manually and up to 1/60 in Auto mode. It offers up to 1/30 sec shutter speed in Auto slow shutter mode. The camera features Anti-Flicker

shoot. Flash synchronises with shutter at 1/250 seconds or lower speeds.

The Alpha 7S III does not feature a built-in flash but can accept an external flash compatible with Sony Alpha system via the multi-interface shoe. Flash exposure can be compensated up to +/- 3.0 EV. Flash modes available are Off, Autoflash, Fill-flash, Slow Sync., Rear Sync., Red-eye reduction (on/off selectable), Wireless and Hi-speed sync.

Still images are captured at maximum dimensions of 4240 x 2832 pixels in Raw (14 bit available), JPEG or HEIF formats. Raw can be compressed or uncompressed. JPEG and HEIF images can be captured at Extra fine, Fine or Standard compressions. Raw + JPEG and Raw + HEIF options are available. Drive modes available are Single Shooting, Continuous shooting (Hi+/Hi/Mid/

Lo selectable), Self-timer, Self-timer Continuous, Bracket: Single, Continuous, White Balance bracket and DRO bracket. In continuous mode, the camera can shoot up to 10 frames per second in Hi+ and 8 fps in Hi mode. Self-timer provides 10s, 5s and 2s delay options.

Videos can be recorded in XAVC S or XAVC HS format at up to 3840 x 2160 (10 bit, PAL) 100p or 50p quality. Slow and quick motion provide 1 fps, 2 fps, 3 fps, 6 fps, 12 fps, 25 fps, 50 fps, 100 fps and 200 fps options in PAL mode. Picture profiles provide options of Black level, Gamma, Black Gamma, Knee, Colour Mode, Saturation, Colour Phase, Colour Depth, Detail, Copy and Reset. Gamma options are Movie, Still, Cine1-4, ITU709, ITU709 [800%], S-Log2, S-Log3, HLG and HLG1-3. The camera is compatible with Rec. ITU-R BT.2100 standard (BT.2020 colour gamut). Dynamic Range

Optimiser can be switched off or set to either Auto or Level 1 to 5.

The Sony Alpha 7S III uses a 0.64-inch, 94,37,184-dot electronic viewfinder. You can set the finder frame rate to Std: 50fps or HI: 100fps. The main display is a 3.0-inch, 14,40,000-dot fully articulated TFT touch panel. The camera has dual memory card slots that are identical to each other. Both the slots accept an SD/SDHC/SDXC (UHS-I/II-compliant) or a CFexpress Type-A memory card. The device offers four ways to configure the card

slots—simultaneous recording, sort, auto switch media and copy. The camera interface provides wired connections such as mass-storage, MTP, Multi/Micro USB Terminal, Type-C terminal, Multi-interface shoe, Mic terminal (3.5 mm jack) and Headphone terminal (3.5 mm jack) along with Bluetooth (2.4 GHz) and dual band Wi-Fi for wireless connection. The camera has a built-in stereo microphone and a monaural speaker.

The Alpha 7S III is powered by one NP-FZ100 rechargeable battery pack. It offers USB power supply. The camera

measures 128.9 x 96.9 x 80.8 mm and weighs 699 g with battery and memory card.

Ergonomics

The Alpha 7S III is a large and thick camera, yet quite comfortable to hold, thanks to the deep and ergonomic grip with a textured finish. The buttons and dials are perfectly spaced for ease of access and the dials are textured or knurled to enhance the grip. The damping is also just about perfect for comfortable operation. The large and bright viewfinder with customisable



rates lets you choose between high performance and battery conservation.

The Alpha 7S III uses a new menu structure with colour coding for various tabs. These may give a slightly uneasy feeling to most purists out there, but only till you get used to it. The menu is exhaustive, especially with all those movie customisation options, but the colour coding makes it easier for you to navigate through it. The camera incorporates 15 customisable buttons, and you can assign any of the 137 frequently used functions to these.

Performance

The Alpha 7S III is predominantly a video camera and hence the video features assume prominence over still. Let me confess that I am not a video expert. However, I tried to evaluate the camera using the limited video proficiency that I have. I used DaVinci Resolve 17 to check the footages. We tested the videos at the highest quality setting available for PAL system. The Alpha 7S III was quite fast to focus and tracking performed flawlessly with eye autofocus. The device offers a very wide range of Log formats, which gives much flexibility for those professionals who like to colour grade their footages using LUTs and gamma values.

When it comes to still images, the camera does not provide much resolution, but still provides a credible still image capability. Images were sharp out of the box. Auto White Balance performed very well, reproducing colours true to the original. We tested the images on a Full HD monitor with 92ppi resolution. At 25 percent of the screen size, the images were free of noise up to ISO 25,600. We could observe slight noise at ISO 102,400, but still perfectly usable. At 50 percent enlargement, ISO 102,400 showed a little more noise, but still remained usable. The details were suppressed from ISO 12,800 onwards. At 100 percent view, the images remained completely noise-free up to ISO 6,400 and were absolutely usable up to ISO 25,600.

Value for Money

The Sony Alpha 7S III body retails at an MRP of Rs. 334,990. This is certainly on the higher side, though the camera is a hybrid still and video model. **|SP**

KEY SPECIFICATIONS

Effective pixels: 12.1 million
Sensor type: 35 mm full frame (35.6 × 23.8 mm), Exmor R CMOS sensor
Image stabilisation: Image Sensor-Shift mechanism with 5-axis compensation
Lens mount: E-mount
Focus type: Fast Hybrid AF (phase-detection AF / contrast-detection AF)
Focus sensor: Exmor R CMOS sensor
Focus points: 35-mm full frame: 759 points (phase-detection AF), APS-C mode with FF lens: 345 points (phase-detection AF), with APS-C lens: 285 points (phase-detection AF) / 425 points (contrast-detection AF)
Focus areas: Wide, Zone, Centre, Flexible Spot, Expanded Flexible Spot, Tracking
Eye AF: Still images: Human (Right/Left Eye Select), Animal, Movie: Human (Right/Left Eye Select)
Metering type: 1200-zone evaluative metering
Metering mode: Multi-segment, Centre-weighted, Spot, Spot Standard/Large, Entire Screen Avg., Highlight
Exposure compensation: +/- 5.0 EV (1/3 EV, 1/2 EV steps selectable)
Exposure bracketing: Continuous, Single, 3/5/9 frames selectable
Exposure modes: Auto (iAuto), Programmed AE (P), Aperture priority (A), Shutter-speed priority (S), Manual (M), Movie
ISO sensitivity: ISO 80 to 102400 (expandable from ISO 40 to ISO 409600)
Anti-Flicker shoot: Yes
Shutter: mechanisms Electronically-controlled, vertical-traverse, focal-plane type
Shutter type: Mechanical shutter, Electronic shutter
Shutter speed: Still images: 30 to 1/8000 sec, Bulb, Movies: 1/4 to 1/8000 sec to up to 1/60 in Auto mode and up to 1/30 in Auto slow shutter mode
Flash sync. speed: 1/250 seconds or lower
Electronic front curtain shutter: Yes
Max. image dimensions: 4240 x 2832 pixels
Image quality: Stills: Raw (compressed, uncompressed), JPEG (Extra fine, Fine, Standard), HEIF (Extra fine, Fine, Standard), Raw + JPEG, Raw + HEIF available
14bit Raw: Yes
Movie recording format: XAVC S, XAVC HS
Best movie quality: 3840 x 2160 (10 bit, PAL) 100p, 50p
Continuous shooting (max): Hi+: 10 fps, Hi: 8 fps
Viewfinder type: 0.64-inch, 94,37,184-dot electronic viewfinder
Monitor type: 3.0-inch, 14,40,000-dot TFT touch panel
Card slots: Dual identical memory card slots
Storage media: SD/SDHC/SDXC memory card (UHS-I/II-compliant), CFexpress Type A
Power source: Rechargeable battery NP-FZ100
USB power supply: Yes
Weight: Approx. 699 g with battery and card
Dimensions (W x H x D): Approx. 128.9 x 96.9 x 80.8 mm

FINAL SCORE

81%



Design and Build Quality 18/20



Key Features 18/20



Ergonomics 17/20



Performance

Autofocus 4/5

Metering 4/5

Noise control 4/5

Sharpness 3/5

LCD/Viewfinder 3/5

Auto White Balance 4/5

Sub-Total 21/30

Value for Money 7/10



Plus

- Excellent build quality
- Comfortable handling
- Extensive video features
- Fast autofocus

Minus

- Expensive
- Low resolution for a still camera

VERDICT

The Sony Alpha 7S Mark III is a video camera that can capture some stills as well. If you are looking for a camera that provides high quality home videos and stills required for the footages, this camera should certainly be on your shopping list.

Fujifilm X-S 10

₹99,999
for body only

Winner from Fujifilm

Inside the Box

- ✓ Camera
- ✓ Rechargeable battery NP-W126S
- ✓ Body cap
- ✓ USB cable
- ✓ Headphone adapter
- ✓ Shoulder strap
- ✓ Basic Manual



■ **H. S. Billimoria**

The pandemic affected all imaging companies significantly. One company, however, did not suffer as much as the others. It continued to launch impressive, new products and established itself as the market leader in APS-C mirrorless cameras. That company, of course, is Fujifilm. The X-T 4 was followed by the X-100V. Now, we have with us the new X-S 10 announced in October 2020. The X-S10 seeks to open up a new market for Fujifilm in affordable enthusiast cameras. It essentially uses the same 26.1 MP APS-C X Trans CMOS sensor as the X-T 4 but is more affordable.

Design & Build Quality

The classic design adopted by Fujifilm X-Series cameras continues in the X-S 10. The camera has a classic retro look which should instantly appeal to most users. The body is made from magnesium alloy and is strong enough to weather a few knocks. The body

dimensions are 126 x 85.1 x 65.4 mm and weighs 465 g with the supplied battery and card. The X-S 10 however lacks weather sealing. Maybe this feature was omitted to keep costs under control. Users in coastal areas with high humidity are advised to store the camera in a dry cabinet.

Key Features

Let's look at the key features.

The sensor, as mentioned earlier is a 26.1 MP CMOS sensor identical to the one used in the X-T4. The standard sensitivity range is ISO 160-12,800 and this can be expanded to ISO 80-51,200. The mechanical shutter offers shutter speeds of 15 minutes to 1/4000 seconds. This can be extended to 1/32000 seconds in the silent electronic mode. Metering modes include multi, centre-weighted, spot and average.

The autofocus system seems to be similar to the X-T 4 and uses on-chip phase detection to autofocus anywhere within the frame. You can select up to

425 focus points. Face detection, eye detection and subject tracking are also available. Burst shooting at 8 fps using the mechanical shutter and 20 fps using the electronic shutter is also available. Buffer size is however, limited to 23 RAW frames or 105 JPEG frames. The in-built image stabilisation system can give up to 6 stops of shake reduction coupled with the appropriate Fujifilm lens.

The 3 inch 1.4 million dot LCD touchscreen is a tilt and swivel fully articulated screen. The viewfinder features 2.36 million dots with 0.62x magnification and a refresh rate of 100 fps. A uniquely designed built-in flash is a welcome feature especially for fill-in flash.

Video can be recorded in 4K at up to 30 fps or in Full High Definition at up to 240 fps. The camera also has a stereo microphone socket. Both Wi-Fi and Bluetooth are built-in and can connect to your smart phone via the free Camera Remote App.



Camera: Fujifilm X-S 10
Aperture: f/4.0
Shutter Speed: 1/17 sec
Focal Length: 44.7 mm
ISO: 800



Camera: Fujifilm X-S 10
Aperture: f/4.0
Shutter Speed: 1/160 sec
Focal Length: 46.6 mm
ISO: 3200

In my opinion, the main attraction of buying into the Fujifilm system is the various Film Simulation settings. A personal favourite is Velvia for colour and Acros for monochrome.

Fujifilm has over 30 lenses to couple with the X-S 10. We understand that this is the largest for any APS-C system. We would recommend the excellent XF 16-80 mm f/4 R OIS WR which has been reviewed in an earlier SP issue.

One gripe is that a battery charger is optional. USB charging is the default option. The supplied NP-W 126S Li-ion battery is good for up to 325 shots.

Ergonomics

The first thing that strikes you when you view the X-S 10 is the deep and extremely comfortable handgrip. Buttons and dials are used in plenty and all but the on-off switch have a reassuring and precision feel to them. All the main controls are nicely positioned. Also, almost all the controls can be customised and all your favourite menus can be customised for easy access. The 8-way joystick is a rapid way of achieving autofocus at your desired point. Mention must also be made of the quiet and refined shutter of the X-S 10. A thick basic manual is supplied with the camera.

Performance

The autofocus system of the X-S 10 is one of its strong points. Focussing is very efficient and precise, irrespective of the focus point selected. Both, eye detection for portraits and autofocus for tracking moving subjects, worked well. Fujifilm's on-chip phase detection autofocus system gave very accurate results.

Both, the metering and auto white balance system, worked very well. Fujifilm has a head start over other systems because of its film simulation modes. The end results are consistently attractive images. The in-built image stabilisation system of the X-S 10 worked well and produced sharp results.

The X-S10 is also a very competent performer in video. Video can be

recorded in 4K (at up to 30 fps) or in Full High Definition (up to 240 fps) with no cropping.

Overall, the X-S 10 produced clean, sharp, attractive images up to ISO 1600. However, using ISOs above 25600 is not recommended. At its price level, the X-S 10 is a star performer.

Value for Money

The X-S 10 body carries a MRP of Rs.99,999/-. With the 16-80 mm lens, it is Rs. 132,000/-. We consider this to be a fair to good price. **|SP**

KEY SPECIFICATIONS

Lens mount: Fujifilm X-mount
Effective pixels: Approx. 26.1 million
Image sensor: X-Trans CMOS (23.5 x 15.6 mm, APS-C)
Storage media: SD/SDHC/SDXC cards
Metering: Multi/Spot/Average/Centre-weighted
Exposure control: P (with Program Shift)/A/S/M
Exp. Compensation: Stills: +/- 5 EV in 1/3 EV steps, Movies: +/- 2 EV in 1/3 EV steps
Shutter speeds: Mechanical Shutter: 4 sec-1/4000sec (P mode); 30 sec-1/4000 sec in A mode, 15 min-1/4000sec in S and M modes; Bulb: Max. 60 min.
Electronic Shutter: 4 sec-1/32,000 sec in P mode; 30 sec-1/32,000 sec in A mode; 15 min-1/32,000 sec in S and M modes; Bulb: Fixed at 1 sec., Mechanical + Electronic Shutter: 4 sec-1/32,000 sec in P mode; 30 sec-1/32,000 sec in A mode; 15 min-1/32,000 sec in S and M modes; Bulb: Max. 60 min.
Focus: Single or Continuous AF, Manual focus with focus ring, AF System: TTL Phase Detect/Contrast Detect AF, Focus-area selection: Single point, Zone, Wide/Tracking, All
White Balance: Auto (3 types), Custom 1-3, Colour Temperature, Direct sunlight, Shade, Fluorescent (3 types), Incandescent, Underwater
Electronic VF: 0.39-inch 2360K-dot
LCD monitor: 3-inch/7.6 cm 1040K-dot, Vari-angle
Dimensions: 126 (W) x 85.1 (H) x 65.4 (D) mm
Weight (body): Approx 465 g, including battery & memory card

VERDICT

The X-S 10 is a smart move by Fujifilm to extend its appeal to segments of the market which it did not reach before. It is above average in both the handling and performance fronts. A potential buyer is unlikely to be disappointed. Best Buy!

FINAL SCORE

82%



Design and Build Quality 16/20



Key Features 17/20



Ergonomics 18/20

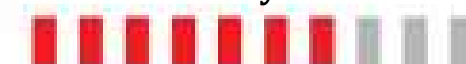


Performance

Autofocus	4/5
Metering	4/5
Noise control	4/5
Sharpness	4/5
LCD/EVF	4/5
Auto White Balance	4/5

Sub-Total 24/30

Value for Money 7/10



Plus

- Classic design
- Excellent handling
- Deep, comfortable grip
- Fully articulated screen
- Excellent film simulation modes
- Above average results

Minus

- No weather sealing
- Charger is optional
- Limited sales and distribution in India



Samsung SSD 980

₹6,499
(250GB)

Solution for Sluggish Workstations



■ Sujith Gopinath

Most imaging forums and platforms limit their discussion to the art and equipment that directly aid in the capture and post-capture processes, rarely discussing the hardware and components that can impact the speed and efficiency of processing images and footages. This is the reason why we, at Smart Photography, decided to feature those PC components that can make your workflow and processes more efficient. A fast and high-capacity internal SSD can help your editing suite in handling those layers and layers of non-destructive edits with better efficiency. The new Samsung SSD980 is an internal M.2 SSD with a fast NVMe PCIe 3.0 interface. This solid-state drive can be used with desktop and laptop motherboards that accept NVMe M.2 drives.

The Samsung SSD980 offers sequential read speeds of up to 3500 MB per

second and write speeds of up to 3000 MB per second. This fast data transfer speed can be a blessing for gaming and heavy graphics, whether you decide to use it as the primary boot disk for an overall performance boost in your workstation, or as a dedicated scratch disk to extract top performance from your editing suite. With a DRAM-less design, the SSD offers up to 6.2x the speed of SATA SSDs. Samsung utilises Host Memory Buffer technology, which links the drive directly to the host processor's DRAM to overcome any performance drawback.

Flash memory has come a long way since the time people were wary of using these for long-term storage. This SSD offers an endurance rating of up to 600 terra-bytes written (TBW) and a 5-year limited warranty. This is enhanced with Samsung's state-of-the-art controller and V-NAND flash memory architecture. High-performance devices require an

efficient heat dissipation mechanism, and the 980 uses a nickel coating to help manage the controller's heat level. A heat spreader label also helps in dissipating heat efficiently. Apart from these, Samsung has incorporated the Dynamic Thermal Guard technology to maintain the SSD's temperature at optimal levels.

The SSD can be controlled and optimised with the Samsung Magician software, which allows you to run the 980 in Full Power mode, monitor drive health, optimise performance, protect data and keep the device updated. The drive offers Full Disk Encryption and improved power efficiency of up to 56 percent over the previous 970 EVO.

The Samsung 980 SSD is available in 250GB, 500GB and 1TB capacities at MRPs of Rs.6,499, Rs.8,999 and Rs.16,999, respectively. For more information, visit samsung.com/SSD or samsungssd.com. | **SP**

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Photo QUIZ

- 1** This company recently celebrated reaching the milestone of having produced its 150 millionth lens. This company is:
 - a) Nikon
 - b) Canon
 - c) Pentax
 - d) Sigma
- 2** The heaviest 35 mm SLR camera ever made weighed 859 g (body only). The camera was:
 - a) Nikon F with Photomic FTn metering prism
 - b) Alpha 6 C
 - c) Exakta Varex VX
 - d) Canon F 1
- 3** Our younger readers may not be aware that not every SLR took 35 mm films. Which camera out of the following, took roll films?
 - a) Nikon F 2
 - b) Miranda Sensomat
 - c) Praktisix
 - d) Pentax Spotmatic
- 4** Film speeds (used to indicate the sensitivity of film) used to be indicated under two standards – ASA and DIN. The same ASA standard is also used to indicate speed in digital cameras (remember ISO). Converting ASA 400 to DIN gives a DIN figure of:
 - a) 9
 - b) 15
 - c) 21
 - d) 27
- 5** The lightest Olympus SLR ever made weighed 397 g. That camera was the:
 - a) OM 1
 - b) OM 2
 - c) OM 10
 - d) OM F
- 6** The lightest SLR produced by Pentax weighed 420 g. The SLR was:
 - a) Pentax MV
 - b) Pentax ME
 - c) Pentax MG
 - d) Pentax MX
- 7** Asahi Optical of Japan's Pentax cameras were distributed in the US by a leading American company. Which one?
 - a) Kodak
 - b) Polaroid
 - c) IBM
 - d) Honeywell
- 8** In the midst of the current transition from D-SLRs to mirrorless cameras, one company has emphatically declared that it will not move to mirrorless and stick to D-SLRs. Which company?
 - a) Venus Optics
 - b) Youngnu
 - c) Pentax Ricoh
 - d) Hasselblad
- 9** When Pentax launched its first SLR camera, it was heavily influenced by two German companies. Which ones?
 - a) Leica and Schneider
 - b) Praktiflex and Contax
 - c) Zeiss and Rollei
 - d) Voigtlander and Regula
- 10** The screw mount for lenses was most popular for SLRs made in the 1960s and 70s. Which of the following brands never had a screw mount?
 - a) Canon
 - b) Ricoh
 - c) Praktica
 - d) Yashica

ANSWERS: 1 (b), 2 (a), 3 (c), 4 (d), 5 (d), 6 (a), 7 (d), 8 (c), 9 (b), 10 (a)

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